THE LETTERS OF HELOISE *by* HERBERT CROOKER

20 Cents
SEPT. 25, 1920

Dramatic Mirror

THE SCREEN AND STAGE WEEKLY

DOROTHY DALTON

Paramount star whose latest picture is "Half Hour," from J. M. Barrie's famous play.

In the Song Shops · Reviews · Portraits

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with the Universal Film Co.

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Contest Editor
Dramatic Mirror, 133 West 44th St., N. Y. C.

Please send me full particulars about your screen contest without obligation on my part.

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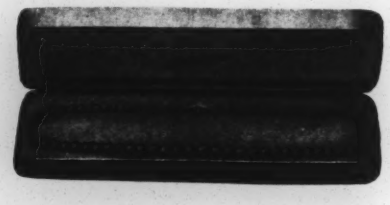

THIS IS THE LEAST VALUABLE PRIZE WE OFFER

Published by Dramatic Mirror, Inc., every Friday and dated the following Saturday. Vol. LXXXII, No. 2180. September 25, 1920. $6 a year.
Entered as second class matter January 26, 1899, at the Post Office at New York, N. Y., under act of March 3, 1879. Copyright. 1920.

Be a kid again!

Fill your pockets with doughnuts—whistle for your dog—and beat it over the back-yard fence with Edgar.

Don't miss Booth Tarkington's new Motion Picture series.

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Edgar didn't really mean to be bad, but of course he'd get in wrong when Freddie was teacher's pet. And Alice the golden haired who made his heart go pit-a-pat only stuck out her tongue—

Booth Tarkington knows the American boy as no author who has ever lived.

And Goldwyn has made this picture just as Booth Tarkington planned it. No printed story could make boyhood so real. Only on the screen can you read a boy's soul. His fantastic notions—his dreams—his ambitions are right before your eyes—

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!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

MAE MARSH

Who is soon to return to her proper place among the screen's brightest stars in Robertson-Cole special productions. Miss Marsh has been absent from the picture world for a long time and her many admirers will welcome her back most heartily

Broadway Buzz

FROM LOUIS R. REID

IS it mere coincidence or is it a special diabolical arrangement of male politicians that has resulted in the nomination of thirteen women for office in New York State?

. . .

Continuously Victorious

Hokum over art.
New York's speak-easies over detectives.
D'Annunzio over all efforts to ignore him.
William Hodge over city chaps.
George Washington over death from violence.

. . .

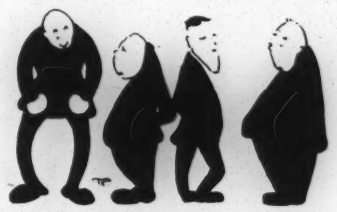
It Used to Be Said

in the school room that George Washington bore a charmed life on the field of battle. He fought in several wars and never received a wound. And now that he is in bronze he is still invulnerable. The statue of Washington, at the foot of the Sub-Treasury building, was not touched by the explosion in Wall Street though people standing near it were struck down. The superstitious will declare such a singular fact a good omen for the future of the Republic.

. . .

Now Comes a Play

with the piquant title of "Merchants of Venus." Can it concern the lives of modistes or artists or is it rightfully about the careers of Messrs.



Ziegfeld, Dillingham, Shubert and Sennett, all of whom, surpassingly famous as merchants of Venus, keep on display at all times a large supply of goods? After all the late excitement about beauties and beauty contests it is time that we pay a little homage to those men whose showshops are devoted to the exhibition of beauty.

. . .

To Be Near Beer

(*Second can-to*)

Ship me somewhere north of Bangor
Where the best is like the worst,
Where there aint no prohi agents
And a man can quench a thirst.

—H. L.

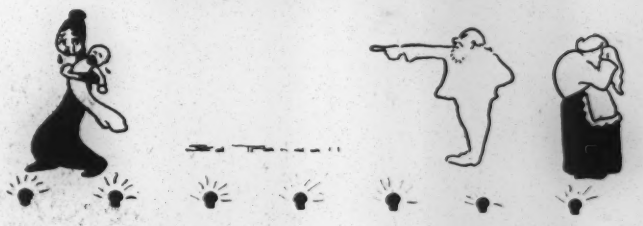
. . .

Yet, There Is Hope

for contentment here even with the deprivation of Bacchus and his crowd. Sport shirts are no longer worn on Broadway, white socks are seldom worn with blue suits, campaign speeches are no longer taken seriously, the plays of Percy Mackaye no longer win windy discourse in magazines and plays showing the superiority of the country over the city are no longer certain of success.

. . .

Add to paraphrases of "as Maine goes so goes the nation," "as Mayor Thompson goes so goes Cook County."



The Rise and Fall of Newspaper Publicity

Chaplin in a close up.
CHAPLIN in a close up.
CHAPLIN IN A CLOSE UP.
Chaplin in a close up.
Chaplin in a close up.
Chaplin in a fadeout.

. . .

Let Us Hope

the rhyme slogan idea instituted in the case of "Lightnin'" with "Third year, right here!" does not extend to other plays on Broadway. Even Broadway may tolerate anything once but it would not tolerate "Be glad, man; see 'Bad Man'; Great Hilarity, 'Little Miss Charity';" "Abraham Lincoln causes thinkun.'"

. . .

What significance is there in the fact that "A Man of the People" runs only one week in New York, while "An Enemy of the People" has its engagement extended to four weeks?

Popular Police Songs

(*Sung in close harmony in a raided cafe*)

Wait for the wagon,
Wait for the wagon,
Wait for the wagon,
And we'll all take a ride.

. . .

Bernard Shaw does not want his comedy "Heartbreak House" produced until after Election Day. The request was disappointing to the Theater Guild which had planned to open its season with the play. The organization sought through a special emissary, none other than St. John Ervine, to change the Shavian decision. Did Ervine have any influence? Indeed, no. Shaw hied directly to the cable office. He sent a message tot he Guild. What was it? "Inexorable. . . . Shaw."

Cohan vs. Collier

"Are you self-supporting?" asked the Cohan of the Collier.
"Most certainly, most certainly, you little Irish jollier.
"You know that I have always been save when I supported you.
"Are you self-supporting?" asked the Collier of the Cohan,
"Or will you render aid to Sam Bernard and Lew and Joe an'
Any other star that you star in your new revue?"
And Cohan answered, "Yes, save when I supported you."

Add Newspaper Examinations

Q. In what way does a negro always run.
A. Amuck.

. . .

Did you know that Mexico has her William Jennings Bryan? One Nicolas Miranda is a perennial candidate for the Presidency in the Republic to the South. Miranda of the balcony—there is no front porch in Mexico—talks and talks and talks, they say, but all of his volubility never gets him any nearer to the chief seat of assassination.

. . .

The Bolsheviki have put Alexander Berkman to work. And yet the propaganda against the Bolsheviki continues.

Piano, Pianissimo

"He suggests the whispering of Summer Zephyrs, velvet and satin, sunshine and storm in varying degree,"—Comment in the Morning Telegraph upon Harold Bauer.

. . .

Memory Tests for Readers

A newspaper recently referred to Col. House in headlines Reticent Texas Diplomat Returns from Europe. Of course, everyone knew that the headline referred to the Colonel as there is only one diplomat who is reticent and only one who, hails from Texas. Why should not headlines develop memory in other instances? For example, in referring to Ponzi, they might declare Frenzied Financier Grants Interview to Poor Newspaperman.

. . .

It must have been a feeling of great resentment that came over representatives of "old New York families" when after the premiere of "Little Old New York" they awoke to the fact that they were not included with the Astors and Vanderbilts.

On the scoreboard at the Lambs Club: McGraw out, Boyd left on base.

. . .

Printing bills are going down, if nothing else, in the managers' offices. It is considerably more than a line o' type from "The Light that Lies in Woman's Eyes" and "The Man Who Married a Dumb Wife" to "One."

. . .

New York Will Adopt

a California method of living if architects have their way. We shall have then in mushroom abundance the bungalow type of apartment popular in California by which convertible living and dining rooms are also used as sleeping rooms giving twenty-four hours a day service. But will New York like such a plan? It is doubtful. What would become of the night life? Of the midnight sons and daughters? Imagine Broadway succumbing to the idea of sleeping rooms which give twenty-four hours a day service! The very suggestion of sleep is intolerable to Broadway.

. . .

Tulsa, Okla., is going to pay Caruso $15,000 for a single concert. Not so much, not so much for a town where every one is supposed to have made a fortune in oil.

. . .

Isn't it Appropriate

in these dry days that some one should seek to make even our daily nourishment dryer than ever? Farmers have just been taught by chemists—very advanced and unreasonable chemists—that a sawdust diet for cows produces more milk. In case sawdust is adopted as the national fodder for cattle it is certain that the

old, old phrase "From dust to dust" will have to be revised. Will it not be "From sawdust to sawdust?"

. . .

No better proof can be offered, says R. P. H., of the growing virility of tennis than the fact that "sugar," "shucks" and "pickles" are no longer used as oaths by the contestants.

. . .

Rights of Man

may be abridged as fast as legislators can assemble. And yet what is one to do? The sign confronts the timid male: RIGHT TO LOVE
MAE MURRAY

. . .

Second Speed

An elderly friend rushed up to Kelcey Allen the other night between the acts of a new play and said that he was very, very happy as he had just remarried his wife after having been divorced several years. And Kelcey, quick as a flash, said, "You're the first man I know who ever made a successful detour."

PAUL BRUNET

Who has just been elected to the presidency of Pathe Exchange, Inc., succeeding Charles Pathe, founder of the organization.

"Speed Up!"

By Wallace Reid

THIS is the age of speed; never before has the word had a greater significance than it has today, especially for America and Americans. But the impetus is felt throughout the world as never before, and the colloquialism, "Speed up!" carries within itself the very spirit and verve of the present day.

There are two great symbols of speed today—the motorcar and the airplane. Whether speeding down the flowing road or through the air, the occupant of the car or plane feels the mad surge of blood through his veins that prompts him to ever-increasing speed. Is it wasteful? Do we live our lives too rapidly in these days? Do we exhaust our mental and physical energies too quickly by this constant and ever increasing desire to speed up?

Possibly so. But can you imagine going back to the days of the

Horse and Buggy

the cable or horse car, the slow-moving minuet, the leisurely game of croquet, the sleepy process of living that our fathers and mothers considered all that was necessary to their lives?

I cannot. Nor do I imagine that the world in general can imagine such a thing. Excesses are unnecessary, but to live and feel the joie de vive, the quintessence of modernism, the delight of the race to be abreast of the fastest in the great game of life and business—isn't it worth while? Doesn't it make up for whatever we may lose? Doesn't it compensate for the possibly greater peace of mind with those

Who Lived More Slowly?

Even if we wanted to, we couldn't stop now. The man who pauses in the race is left in the discard. He stagnates and is passed by and forgotten. Are we less happy than in the slow-moving past? I don't think so. Some may disagree. It is natural; for the elders, who experienced those sleepy days to reflect that the present generation is racing madly to its goal, missing many of the finest flowers that grow by the wayside. Well, I prefer to think of the goal rather than to count my footsteps in reaching it.

The picture public, today, for example demands

Speed and Action

as never before. It is intolerant of the leisurely drama and insists that something shall be doing every moment. I attribute much of the success of some of my auto pictures for Paramount to the fact that they moved with swiftness to a climax and then stopped.

Reflect that much of the life of those who creep through it is a series of anti-climaxes. Nothing so very big happens to them. If by chance it should, they are stunned. Today we meet great crises with hardly more than perhaps a sigh of regret. We are keyed up to a high pitch.

The day is a day of jazz. I don't mean by that that we cannot appreciate good things. I do not think we were ever better able to do so. But there are the things for the few sober moments and in the main we follow the great crowd and in the throng we find that thrill of contact and exhuberance of spirit which comes from speed.

Our fathers thrilled when a race horse made a mile in less than three minutes. Nowadays we are scarcely excited over a motorist who goes a miles in half a minute.

What Are We Coming To?

Why spend too much time thinking of that? There's a reason—we are not speeding up for nothing. The development of the world demands it; we could not keep abreast of science, invention, if we were to slow down.

At times we may hesitate for a short time and reflect with possibly a trace of regret upon the soft, sad melodies of the past, the peaceful and pathetic dramas of yesterday, the three-volume novels over which our grandfathers pored. Yesterday we were shocked by Sapho and the famous staircase scene. Today that is hardly more exciting than the telephone directory. No, it is not an increase of evil in the mind, simply a better realization of the facts of life and we need not admit a tendency to unmorality because of that. There are just as many happy homes and families as ever—only yesterday the tragedies were hidden under a mask of complacency. They were there just the same and I believe it is better to have such things out in the open than concealed where they may destroy the structure like a "worm in the bud."

Yes, it is the age of speed. We live rapidly, but we live while we live, and after all, doing the best that is in us, spreading a bit of happiness as we go, extending a helping hand to the one who is down in the race—are we not justified?

One thing at least is certain—we cannot escape the

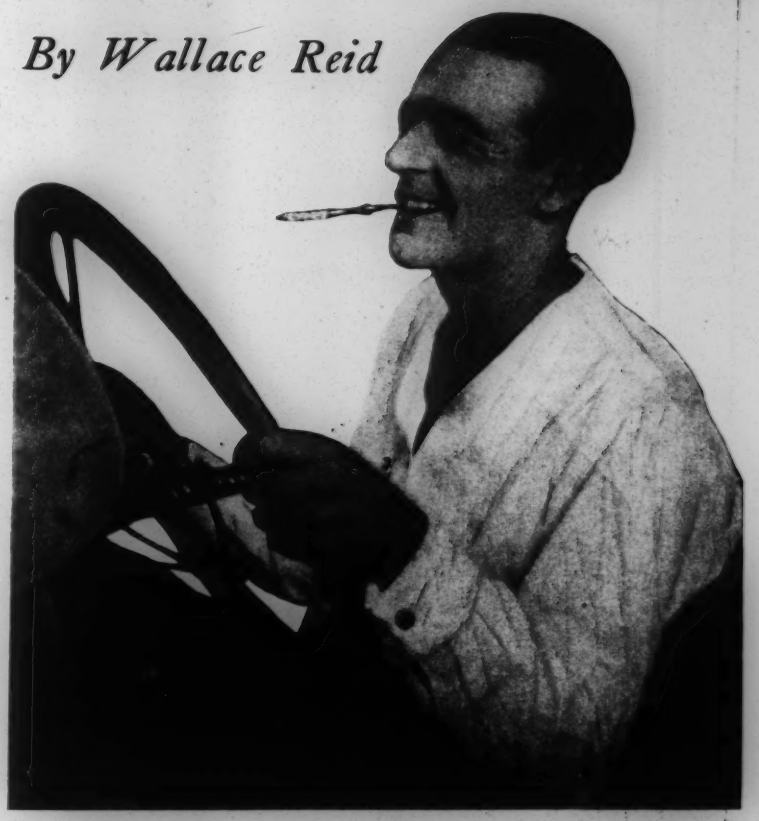
Necessity of Speed

even if we choose, unless we wish to sink into innocuous desuetude. And it were better, it seems to me, to keep goin, in the very van of progress even if it lead us quickly to the goal post of life, than to live on indefinitely, unknown, unconsidered, taking no place in the great race in which all who are part and parcel of the present must run to its finish.

"Better fifty years of living than a cycle of decay," if I may misquote Tennyson. I'd rather live fifty fast years than a million slow ones. Though I'm not so sure that our rate of living doesn't lengthen our days: in fact, statistics show that the average life of man is ten years longer than it was

A Century Ago.

In these hectic days, you never hear of a man being too old to work. Nobody retires: the game is too interesting, and a man prefers to die with his business shoes on. Cicotte and Walter Johnson are still top-notch pitchers, and Cravath can still pinch-hit with the best of them. John



Wallace Reid, Paramount star, who has no use for a slow motor car

D. Rockefeller isn't going to quit until the Socony runs out, and they tell me that Joe Cannon is still inhaling a wicked cigar.

The answer is that a man keeps going so fast that he forgets when his birthday comes around. They grow up so fast that time can't keep up with them. For example, nobody used to be able to play golf till he was sixty. But Bobby Jones and Ouimet lived so fast that they reached golf while they were still in their teens.

As for tennis

Do You Recollect

when it was chiefly a game for old women of both sexes, when any supposedly-virile young man was hooted by his rougher and readier friends if he should chance to be caught carrying a racket? Not so, any longer. Why? Because speed was injected into the game. Because, as it was played by McLoughlin and Wilding and the Dohertys and later by Tilden and Johnston, it required cannonball deliveries and volleying, superior strength and endurance. I imagine if ping pong were played today it would take on a speed that would spell ruin to the china closets and buffets

In the Dining Room

They say that checkers has been enlivened. I cannot say, for certain. The last chess tournament was played in speedy time, showing that the contestants were thinking fast. Young men attempt a crossing of the Atlantic in an airplane and succeed. Constables are assassinated in Ireland faster than ever. Mexico has increased her speed in dispatching her Presidents to their ancestors. Olympic game records are smashed at every tournament. Playwrights turn out bedroom farces and mystery melodramas while you wait. Speed! That is the watchword.

I remember when it was popular

To Point With Pride

to the achievements of the Empire State Express. Its record of a mile a minute was believed to be the last word in speed. Travel on it now and you begin to show impatience over the slow time that it seems to be making. Man o' War races faster than any horse has been known to race but even his speed is expected to be eclipsed before many years.

Speed is entering slowly but surely into the deliberations of the Senate. The solons talk faster and break more filibustering records than ever before. Diplomats hurry to and from world capitals as if they feared the next war was not to catch up with them. People

Race Through

their lunches and dinners as if they had something vastly important to do. Other people race across the street in front of an approaching train only to wait on the other side to watch the train go by. Husbands and wives run to the divorce courts. Baseball players run all over the lot. Russians run all over Europe.

If you think the women have nothing to do with speed, have you noticed the new styles? They are

The Fastest Things I Ever Saw

If things get any faster, I see where Yom Kippur becomes the national holiday. Did I say a mouthful?

Of course, though, there's always an exception. You can fly across the continent so fast now that you can breakfast in Frisco and make the Midnight Frolic in New York the same day. The Daylight Saving Law makes noon come around at eleven, speeding up that justly-celebrated hour of respite from work. All that is true enough, but one relic of the ancient days of leisure is still with us. Excuse me a week while I get a phone number.

AGNES AYRES *Beautiful young leading woman who has scored a great success in Cecil B. De Mille's productions for Paramount*

DRAMATIC MIRROR

THE NEW PLAYS ON BROADWAY

"THE GUEST OF HONOR"

William Hodge Triumphs Over Poverty

Comedy drama in three acts, by William Hodge. Gowns by Joseph. Produced by Lee Shubert at the Broadhurst Theater, Sept. 20.

Jack Weatherbee.....Graham Lucas
Mrs. Murry.....Jennie Lamont
Mr. Warner.....William H. Thompson
Laundry Boy.....Howard Morgan
Mr. Wartle.....Edward O'Connor
John Weatherbee.....William Hodge
Robert Thisby.....Harold Heaton
Rosamond Kent.....Helen Wolcott
Ione Curtis.....Miriam McCauley
Helen Kent.....Alice Bricker
Mr. Lesoir.....Louis Darclay
Mr. Kent.....Frederic de Belleville
Mrs. Kent.....Ann Warrington
Butler.....Lee Frank
Tom.....John N. Wheeler

Would you learn how to triumph over poverty? See *Williams Hodge* in "The Guest of Honor." Would you cultivate superlative wisdom, honor, poetic insight, culture, persistence and patience? See *William Hodge* in "The Guest of Honor." Would you become, in short, a paragon of virtue? See *William Hodge* in "The Guest of Honor." Should you visit his play you can't go wrong, literally or figuratively.

Year after year *Mr. Hodge* writes these plays of the obscure farmhand or poet or inventor who rises to the capitalistic class in the last act as indicated by the swagger appearance of the cast and the luxury of the stage furnishings. He preaches his simple creed of serenity and amiability and his opponents succumb one by one until at the final curtain he stands in Napoleonic glory, surrounded by his old guard of hokum and sure-fire. It is amazing to observe the facility with which he accomplishes his task.

"The Guest of Honor" Shows William Hodge in Familiar Role--Chicago Sees "Tranplanting Jean"

His bank account must be staggering, for we know that he counts his admirers up and down the highways by the hundred thousands.

Perhaps, he takes consolation in the philosophy of making hay while the sun shines. But even sunshine can grow monotonous. Why cannot *Mr. Hodge* make his conquest of vice and poverty a little more difficult? Why can he not come up against a New York apartment landlord or a Broadway butcher or some other foe worthy of his platitudes? Such a foe would master him, of course. But he would gain the sympathy of the mob. Now he but gains their amazement.

Hodge might express, if he seized the opportunity, the crudeness, wholesomeness, vigor, boobishness, breadth commerciality and imagination of America. He might prove an appropriate symbol of all that goes to make up American personality. With him as the central figure the great American play might be written. But season after season he elects to dish out stale gumdrops to the theater-hungry. And the theater-hungry devour the gumdrops because they have precious little better to swallow.

"The Guest of Honor" is based upon the antique of the starving garret-inhabiting poet who gets a check for advanced royalties in the last act and marries a lady of high degree through the instrumentality of a child. The child happened to be the offspring of the lady's sister who had been cast out of home for indiscretion, and it had been reared by the poet.

The actor-author sauntered through the play with his accustomed ease, delivering grains of familiar wisdom with eyes half-closed. His best moments——best because they were simple and natural and sympathetic ——were with the child. The latter was played with a good deal of spirit by *Graham Lucas*. *William H. Thompson* thundered effectively as a broken-down newspaper man and *Frederic de Belleville* made the relentless father seem almost life-like. *Helen Wolcott* was the prospective bride of the last act.—LOUIS R. REID.

"TRANSPLANTING JEAN"

Byron and Hedman in New Comedy in Chicago

Comedy in three acts, by De Flers and Caillavet. Adapted by Hallem Thompson. Produced by Byron and Marshall, at Powers Theater, Chicago.

Jeannette Auburn.....Winifred Anglin
Jean Bernard.....Richard Gaston
Bigoire.....George Gaston
Anbrin.....Jes Sidney
Catharine.....Evelyn Chard
Naima Duval.....Martha Hedman
Comte de Larsac.....Arthur Byron
Charmeuil.....Arthur Byron
Abbe Jocas.....Forrst Robinson
Pierre.....Albert Marsh
Madeleine.....Katherine Standing
Lucy Ramsey.....Ogla Lee
Vervier.....Hallem Thompson
Madame Melcourt.....Kathryn Keys

The story is the outgrowth of a liaison between the Comte de Larsac and a little Parisian dancer, who bears him a son but refuses to marry him. Upon her death the Comte makes provision for his child's upbringing and then proceeds to spend a couple of decades forgeting all about him in his own gilded haunts. Meanwhile Jean, the illegitimate son, grows into a sturdy lad of twenty-two. The part is played with quiet power by *Richard Barbee*.

But Jean is roused from his wholesome unselfconsciousness by his love for Naima Duval, portrayed by *Miss Hedman* with intelligence and charm, but with too little forcefulness to be particularly effective opposite *Mr. Byron's* finely poised virility. Jean adores her, in his own inarticulate way; but it is by no means the way of his fascinating parent, who, having spent half a lifetime in loving wisely but not too well, meets, at last in Naima, the woman who has the power to make him love intensively instead of extensively.

The play wends its sprightly way to a logical and convincing conclusion, with much cleverness and sparkle in the process. There is an excellent support, including *Winifred Anglin*, who plays Jeannette, the wistful maiden with whom—we are left to infer—Jean ultimately contents himself; *Forrest Robinson*, who interprets the shrewd and kindly Abbe; and *George Graham*, who amusingly portrays the Comte's peevish traveling companion. KELLY.

BROADWAY TIME TABLE—Week of Sept. 27th

Play	*Principal Players*	*What It Is*	*Opened*	*Theater*	*Location*	*Time of Performances*
Anna Ascends	Alice Brady	*To be reviewed*	Sept. 22	Playhouse	West 48th	Eve. 8.30 Mat. W. & S. 2.30
The Bad Man	Holbrook Blinn	*Comedy of Mexican outlaw*	Aug. 30	Comedy	West 41st	Eve. 8.30 Mat. Th. & S. 2.30
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling melodrama*	Aug. 23	Morosco	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Blue Bonnet	Ernest Truex	*Comedy of cowboy*	Aug. 28	Princess	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Broadway Brevities	Bert Williams, Eddie Cantor, Geo. LeMaire	*To be reviewed*	Sept. 28	Winter Garden	Bway & 50th	Eve. 8.15 Mat. W. & S. 2.15
Call the Doctor	Janet Beecher, Charlotte Walker, Wm. Morris	*Domestic comedy*	Aug. 31	Empire	Bway & 40th	Eve. 8.30 Mat. W. & S. 2.30
The Charm School	Sam Hardy, Marie Carroll	*Dainty comedy of youth*	Aug. 2	Bijou	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Crooked Gamblers	Taylor Holmes, W. B. Mack, Felix Krembs	*Drama of high finance*	July 31	Hudson	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Don't Tell	Mr. and Mrs. Graham Moffet	*To be reviewed*	Sept. 27	Nora Bayes	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Enter Madame	Gilda Varesi, Norman Trevor	*Comedy of opera star*	Aug. 16	Garrick	West 35th	Eve. 8.30 Mat. Th. & S. 2.30
The Famous Mrs. Fair	Henry Miller, Blanche Bates	*Excellent domestic comedy*	Dec. 22	Miller's	West 43rd	Eve. 8.30 Mat. Th. & S. 2.15
The Gold Diggers	Ina Claire, Bruce McRae	*Comedy of chorus girls*	Sept. 30	Lyceum	West 45th	Eve. 8.30 Mat. Th. & S. 2.20
Good Times	Marceline, Belle Story	*Big spectacle*	Aug. 9	Hippodrome	6th Ave. & 43d	Eve. 8.15 Mat. daily 2.15
Greenwich Village Follies	Savoy and Brennan, Frank Crumit	*Novel and artistic revue*	Aug. 30	Shubert	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Guest of Honor	William Hodge	*Reviewed in this issue*	Sept. 20	Broadhurst	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Happy Go Lucky	O. P. Heggie, Muriel Martin Harvey	*British comedy of contrasts*	Aug. 24	Booth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Honeydew	Dorothy Follis, Hal Forde, Sam Ash	*Operetta by Zimbalist*	Sept. 6	Casino	Bway & 39th	Eve. 8.30 Mat. W. & S. 2.30
Irene	Adelina Patti Harrold	*Above-average musical comedy*	Nov. 18	Vanderbilt	West 48th	Eve. 8.30 Mat. W. & S. 2.30
Ladies' Night	John Cumberland, Charles Ruggles	*Turkish bath farce*	Aug. 9	Eltinge	West 42d	Eve. 8.45 Mat. W. & S. 2.30
The Lady of the Lamp	George Gaul, Robinson Newbold	*Oriental dream play*	Aug. 17	Republic	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Lightnin'	Frank Bacon	*Delightful character comedy*	Aug. 26 '18	Gaiety	Bway & 46th	Eve. 8.30 Mat. W. & S. 2.30
Little Miss Charity	Frank Moulan, Marjorie Gateson	*Intimate musical comedy*	Sept. 2	Belmont	West 48th	Eve. 8.30 Mat. Th. & S. 2.30
Little Old New York	Genevieve Tobin, Ernest Glendinning	*Comedy of early New York*	Sept. 8	Plymouth	West 45th	Eve. 8.30 Mat. W. & S. 2.30
Marry the Poor Girl	Wm. Roselle, Isabel Lowe	*To be reviewed*	Sept. 23	Little	West 44th	Eve. 8.30 Mat. W. & S. 2.30
The Night Boat	John E. Hazzard, Ada Lewis	*Excellent musical comedy*	Feb. 2	Liberty	West 42nd	Eve. 8.30 Mat. W. & S. 2.20
One	Frances Starr	*Play of psychic power*	Sept. 14	Belasco	West 44th	Eve. 8.30 Mat. W. & S. 2.30
Opportunity	James Crane, Lily Cahill	*Wall Street melodrama*	July 30	48th St.	West 45th	Eve. 8.30 Mat. Th. & S. 2.30
PaddyTheNextBestThing	Eileen Huban, Cyril Scott	*Dull play of Irish hoyden*	Aug. 27	39th St.	West 39th	Eve. 8.30 Mat. W. & S. 2.30
Poldekin	George Arliss	*Bolshevist comedy*	Sept. 9	Park	Col. Circle	Eve. 8.30 Mat. W. & S. 2.30
Poor Little Ritz Girl	Charles Purcell, Andrew Tombes	*Entertaining musical comedy*	July 27	Central	Bway & 47th	Eve. 8.30 Mat. W. & S. 2.30
Scandals of 1920	Ann Pennington, George White	*Jazzy summer show*	June 7	Globe	Bway & 46th	Eve. 8.20 Mat. W. & S. 2.20
Scrambled Wives	Roland Young, Juliette Day	*Domestic farce*	Aug. 5	Fulton	West 46th	Eve. 8.40 Mat. W. & S. 2.30
The Sweetheart Shop	Harry K. Morton, Esther Howard	*Musical comedy*	Aug. 31	Knickerbocker	Bway & 38th	Eve. 8.30 Mat. W. & S. 2.30
Spanish Love	William H. Powell, James Rennie	*Drama of love and hate*	Aug. 17	Elliott	West 39th	Eve. 8.20 Mat. W. & S. 2.20
The Tavern	Arnold Daly	*To be reviewed*	Sept. 27	Cohan	Bway & 43d	Eve. 8.30 Mat. W. & S. 2.30
Tickle Me	Frank Tinney	*Musical hodge-podge*	Aug. 17	Selwyn	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Welcome Stranger	George Sidney, Edmund Breese	*Jewish character comedy*	Sept. 13	Cohan & Harris	West 42d	Eve. 8.30 Mat. W. & S. 2.30
The Woman of Bronze	Margaret Anglin	*Emotional domestic drama*	Sept. 7	Frazee	West 42d	Eve. 8.30 Mat. W. & S. 2.30
Ziegfeld Follies	Fannie Brice, Bernard Granville	*Annual revue*	June 22	New Amsterdam	West 42nd	Eve. 8.30 Mat. W. & S. 2.30
Vaudeville	Eddie Leonard	*Character songs*		Palace	Bway & 47th	Eve. 8.00 Mat. daily 2.00
Vaudeville	Four Marx Brothers, Wilton Sisters	*Jazz comedy, popular songs*		Colonial	Bway & 62d	Eve. 8.00 Mat. daily 2.00
Motion Pictures						
Madame X	Pauline Frederick	*Drama of French life*		Capitol	Bway & 50th	P. M. to 11 P. M.
The Restless Sex	Marion Davies	*Domestic drama*		Criterion	Bway & 44th	12 M. to 11 P. M.
The Jailbird	Douglas MacLean	*Comedy of circumstances*		Rialto	Bway & 42nd	12 M. to 11 P. M.
Held by the Enemy	Wanda Hawley, Lewis S. Stone	*Wm. Gillett's military play*		Rivoli	Bway & 49th	12 M. to 11 P. M.
Nomads of the North	Lewis S. Stone	*James Oliver Curwood's story*		Strand	Bway & 47th	1 P M. to 11 P. M.
Way Down East	Lillian Gish, Richard Barthelmess	*Rural melodrama*		44th St	Bway & 44th	Eve. 8.15 Mat. daily 2.15
Over the Hill the Poor-house	Mary Carr	*Carleton poem filmed*		Astor	Bway & 45th	Eve. 8.15 Mat. daily 2.15
While New York Sleeps	Marc MacDermott, Estelle Taylor	*Melodrama*		Lyric	West 42d	12 M. to 11 P. M.
Headin' Home	Babe Ruth	*Baseball comedy*		Mad. Sq. Garden	Madison Sq.	Eve. 8.15 Mat. daily 3.00

VIVIAN HOLT AND LILLIAN ROSEDALE

charming songsters playing with "Hello, Alexander" now going through Canada on their way to California. They have made a tremendous hit with three Forster songs, "Naughty Waltz," "Sweet and Low" and "Moonlight in Mandalay."

AT THE BIG VAUDEVILLE HOUSES

Eddie Leonard and George Jessel at Palace—The Dance Shop at the Colonial—Comedy Bill at Riverside—At the Chicago Houses

UNUSUALLY GOOD SHOW AT PALACE

Eddie Leonard and Georgie Jessel Headline

Covering the Palace show used to be a habit with the writer, but this week, after a long period of professional inactivity, it seemed like an innovation. Breezing into the Palace lobby with a strange card, looking for the courtesies made us feel somewhat like the "wire man" of a gun mob, blasting through a Socialists' meeting.

Eddie Leonard is headlining the bill with a new specialty, covered elsewhere in this issue. When *Eddie* headlines, one naturally looks for bows. *Eddie* took many of them, all deservedly. Once during his stay, the rather sweet voice of *Mrs. Eddie* was heard off stage, and those within earshot promptly called for *Mabel* to appear, but *Mabel* didn't. *Leonard* is a sure shot for any big time show for he gives them plenty and they never seem to tire of him.

One of the surprises of the bill was the act following *Leonard,* a rather difficult spot to hold down, but *O'Donnell* and *Blair,* to whom the task was handed, shouldered it with ease. The comic tumbling, culminated with a ladder fall from atop a piano, cornered a continuous string of laughs, and the couple can be credited with the evening's honors.

The *Lamont Trio* opened the show with the crowd on its way in. *Bigelow* and *Clinton,* a piano and song specialty, held the dreaded second spot, and put over a nifty hit, although this type of turn is plentiful in the current vaudeville market. The couple harmonize excellently, and the house seemed well pleased with their efforts.

The *Yip Yip Yaphankers,* a good vaudeville product of the late war, have brightened up their routine considerably, adding some good comedy that increases the act's stage value. The harmony in the quartet, however, runs somewhat to the flat angle, and this attempt could be eliminated without loss to the specialty. The ground work is exceptionally good and the outfit were handed a shower of well-merited applause at their exit.

Georgie Jessel and his aggregation are the featured turn of the bill, this being a holdover engagement for the youngster. *George* is developing into production timber and it would not be surprising to see this kid climb into the Broadway spotlights of a musical show before he is many seasons older.

Nonette closed intermission with her violin. *Nonette* is well known to vaudeville audiences, and the Palace gathering greeted her with a reception at her entrance. She ran through her repertoire, each getting its full quota of reward and at the conclusion of her stay she was classified in the sure hit column.

The Topical reel opened intermission with *Leonard* next in line. After *O'Donnell* and *Blair* had tumbled their way through the time limit, *Hershel Henlere* was introduced for his pianologue. *Henlere* has a girl in the turn, but she does little more than foil for his introduction. His routine is well arranged, particularly the section wherein *Henlere* changes key and melody while the house are endeavoring to keep up with him. It's a good act, but the spot was a little heavy, considering the preceding specialties. However, *Henlere* kept them all seated to the finish, after which *Eddy Harrah* skated on to acquaint the house with his ability on the rollers.

WYNN.

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LENGTHY BILL AT THE COLONIAL

"The Dance-Shop" Features Well-Balanced Program

There is much of merit at the Colonial this week on a well-balanced and lengthy bill. *Ameta,* the Parisian mirror dancer, opened with a colorful display of the old-time fire dancing, performed before a series of mirrors which heightened the effect. The coloring at times was beautiful. *Elmer El Cleve,* the jovial Scotch xylophonist, offered a medley of popular hits executed with much expression and originality.

Raymo and Rogers, dialect dialogue, started slowly but worked to a laugh-drawing finish which left a good impression. *William L. Gibson* and *Regina Connelli* offered *Aaron Hoffman's* sketch, "The Honeymoon," which though not new, seems to have lost none of its amusing qualities.

The innovation of a two-reel comedy film proved a hilarious success. *Harold Lloyd's* latest, "Get Out and Get Under," drew more laughs than any act on the bill.

After intermission *Hermine Shone* offered *Edgar Allan Woolf's* fantastic comedy, "The New Moon." The setting was most attractive and rather pretentious for the two-a-day. *Miss Shone* was ably assisted by *Billy Rhodes,* and three others.

Mel Klee whispered confidences about the other actors on the bill to the delight of the audience. He introduced successfully *The Land of Old Black Joe.*

Jeanette Hackett and *Harry Delmar,* assisted by *Marie Cavanaugh, Helene Blaire, Helen Warren, Hazel Chesley* and the *Wood Sisters,* offered "The Dance Shop." This little musical revue is elaborately staged and costumed, and very effectively performed. *Miss Hackett* dances nimbly, and introduces an oriental dance in which she uses her arms very effectively. *Harry Delmar* evolves some rapid steps that show originality. The lively finish is snappy enough to wake up even the deadest audience and make them applaud. The *Wood Sisters* deserve special mention for their artistic dances and tasteful costumes.

Dolly Kay, with *Phil Phillips* at the piano, sang *I'd Like to Fall Asleep and Wake Up In My Mammy's Arms, I'm Crazy About Moonshine, Rockabye Hushabye Mammy, Singing the Blues,* and *Lena the Queen of Palestine.*

The *Nightons* in "A Sculpture Gallery," closed with a posing act, very well lighted, and well conceived.

CONN.

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COMEDY BIG AID TO RIVERSIDE BILL

Diversity Found in This Week's Show

Everybody attending the Riverside since the opening of the new week's bill seemingly was well satisfied with the show on view. Perhaps this happy state of mind was the result of the bill having just the sort of delectable comedy that the patrons of the varieties revel in and applaud.

The bill comprised the following: *Percy Oakes* and *Pamela De Lour,* splendid dancers; *Florence Merrit* and *Gaby Bridewell,* in a song routine that pleased; *Bert Melrose,* causing excruciating fun with his amusing table and chair rocking specialty; *Joe Laurie,* little but a mighty big entertainer otherwise; *Lois Josephine* and *Leo Henning,* combining songs and comedy to big laughing results; *Yvette Rugel,* displaying a rare voice, with songs in good taste and the returns of gratifying proportions; *Valeska Suratt* and Company in *Jack Lait's* entertaining, thrilling sketch, "Scarlet"; *Miller and Mack,* dancers who show team work and unusual agility, with the *Tuscano Brothers* closing the show in their original battle axe manipulations.

There was no sidestepping the laugh-making avalanche started by such surefire funmakers as *Melrose, Laurie, Henning* and *Miller* and *Mack,* with plenty of diversity supplied by the other acts that rounded out a good vaudeville bill for the Riverside.

EDDY.

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CHICAGO—MAJESTIC

Sophie Tucker and Others Make Good Bill

The bill at the Majestic this week limps a bit here and there, but, on the whole, it has the punch. *Texas and Walker* top the program with "Pastimes on Three Cross Ranch," in which the lasso stunts are clever, but the jokes moss-grown. *Mullen and Corelli,* offer "Nimble Nonsense," full of agile acrobatics.

The *De Wolf Girls* wear spectacular clothes effectively and possess very personable knees. *Charles Howard* gets the usual number of laughs with his inimitable display of agile inebriety, and with him *Donald Roberts* and *Victoria Gale* are featured in a specialty dance.

The *McConnell Sisters, Harriet* and *Marie,* are modest and refined in a charming new song production, "Thrills and Frills," in which they sing *I'll Be With You in Apple Blossom Time,* with a delightful scenic effect. *Hughes and Desbrow* were heartily greeted in a blackface sketch.

And then there is *The Tucker*—"At Home," as the program informs us, and appropriately, thoroughly so. With her are five sleek and sprightly "lounge lizards" billed as "Her Five Kings of Syncopation"—all written with capitals. Those who haunt vaudeville care not how she sings so long as she sings, nor what she does so long as she keeps moving, and seem never to tire of her gambols with her five jazz makers.

MORR.

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CHICAGO—PALACE

Fritzi Scheff Headlines Well Balanced Bill

Eary and Eary, in a whirlwind novelty with steel rings, held attention throughout and proved themselves a wonderful act to start any bill. Those who like music, especially good music, are sure to enjoy *Palo and Palet,* who come on with their accordeons, playing *Pagliacci.*

"Hello Husband" is quite amusing. However, there are some lines that are pretty blue and should be omitted. The act gets over well—it should.

Bob Murphy and Elmore White followed with their popular songs.

Fritzi Scheff made her appearance, amid much applause, and gave a real musical treat with a voice that is always pleasing. Then came *Victor Moore* and *Emma Littlefield* in their act, "Change Your Act," which proved to be as droll and amusing as ever, and received a great deal of applause accordingly. *Bill Robinson,* that dark face boy who can dance, livened up things quite a bit before the close. *Ray and Arthur* closed the bill in a thoroughly satisfactory manner.

FURRY.

20 YEARS AGO TODAY

Liebler & Co. Present Viola Allen in "In the Palace of the King" at North Adams, Mass.

"The Belle of Bohemia" Opens at the Casino with cast Including Sam Bernard, Trixie Friganza, John Hyams and Lotta Faust.

William Collier Presents "On the Quiet" by Augustus Thomas at New London, Conn.

5 YEARS AGO TODAY

"Molach" is Produced in Chicago with Cast Including Holbrook Blinn and Lillian Alberston.

Charlotte Walker Supported by Thomas Meighan, in "Out of the Darkness" Is Released by Paramount.

Cyril Maude Makes Screen Debut in "Peer Gynt" for Morosco.

NEW VAUDEVILLE ACTS

Eddie Leonard Scores Triumph at the Palace

Eddie Leonard is himself again—back in vaudeville and topping the Palace bill this week with the biggest kind of a singing and dancing hit. And it was only natural to assume that the audience called him back time and again until he gave them some of the old standbys that have made *Leonard* one of the most imitated of our stage entertainers. While Leonard sang in his inimitable style and made some of the radiant costume splashes for which Leonard as a dandy minstrel is noted, a vocal routine that had Leonard "wah-wah-wahing" in new songs and old, starting with *I Wish I Was Some Little Girlie's Beau*, down to *Roly Boly Eyes* and *Sweetness* used for encores. For a finish to the act, Eddie stands in an appealing attitude, with eyes rolled upward, singing *Mary, Where Will You Be?* that had a lyrical strain that was made all the more sympathetic and impressionable as sung by *Leonard*. Other new numbers are *Come Down My Rosalie* and *That Dandy Dancing Man From Tennessee*. With Leonard is *Jerry Moore*, pianist, and *Gus and Olive Stewart*, dancers. And what a wise bird is Eddie in grabbing himself a dancing phenomenon like *Gus Stewart!* That boy goes like a whirlwind. He does a corking imitation of Pat Rooney, and is there forty ways on softshoe dancing. Is also sure fire with his Russian legmania. Under *Leonard's* tutelage *Stewart* will be a dancing sensation. He's a corker now. With further seasoning with *Leonard* he will skate around the others in vaudeville. He and *Miss Stewart* also execute some effective double numbers. They are an asset to *Leonard's* act, especially the male *Stewart*, who is given a great chance to show how his stepping compares with *Eddie's;* the latter having a style that is both distinctive and original. At the Palace the act stopped the show. *Leonard* is a big vaudeville favorite. And he's some showman in the bargain.

MARK.

Yank Is a Dog but Is Some Actor!

It's *Art Browning's* dog. *Browning* once had a dog named Svengali that bore a striking resemblance to the dog named Yank. Whether it's Svengali or Yank the Browning dog is a wonder. *Browning* shows pretty good showmanship in the way he works the canine vaudevillian and some of his trained feats are positively amazing. It's a dog act, but worth a place on any vaudeville bill. Yank is scoring a big hit in the eastern vaudeville audiences. *Browning* is assisted by a woman, who at the close brings on several cats that help enhance the value of the act.

MARK.

Emma Francis and Harold Kennedy Score in New Act

It appears to be a happy stage combination: *Emma Francis* and *Harold Kennedy*. They are assisted by *Roswell Knight*, who presides at the piano. The act comprises a spicy menu of songs, dances and piano numbers, with *Kennedy* doing a drunken "bit" with characteristic dancing that was one of the biggest hits of the turn. *Kennedy* reels off some funny stories and uptown at the Royal, where we caught the act he carried the old show in the palm of his hand. He has a style that reminds us more of *Charles Irwin* than anybody else, and he goes like a triphammer when he's dancing. *Miss Francis* works hard to please. She wears some attractive stage outfits and does a dance a la soubrette that was applauded. At the Royal the act was a pronounced hit all the way.

MARK.

(*New Acts Continued on page* 576)

GOOD PROGRAM AT THE ALHAMBRA

Lightner Sisters and Alexander Score in New Act

After *Monroe & Grant*, in "Having Troubles of Their Own" chugged onto the boards in an imitation motor truck and had executed some comic bouncing acrobatics, the program turned to "thoughts" of melody and dance. "*Tony*," "The Wandering Violinist" was the sole serious theme in the plan of entertainment. "She" wandered from the wings (and it is still a question whether "*Tony*" is a he or she, as "it" never opened its mouth while before the footlights) and straight into the hearts of her hearers with her whimsical medley of classics.

Francis & Kennedy next appeared in "Laughs-Songs-Dances," and lived up to them brightly and vivaciously, their accompanist contributing a surprise in the form of phenomenal "double-barrel" singing—alternating a feminine soprano with a masculine basso, both his own.

Clayton & Lennie, on a re-visit to the Alhambra, made a decided hit with their side-splitting Yankee-British argument.

Lightner Sisters and *Alexander*, also playing a return engagement, "Little Miss Vamp," surprised their numerous admirers by bringing with them a large cast of pretty and elaborately costumed girls, a pair of dancers who scored a hit all their own, and a few additional male members. They received an ovation, several curtain calls and flowers (the latter for Miss Winnie).

After intermission and "Topics of the Day," *Arthur* and *Morton Havel* appeared in a sartorial novelty, entitled "Suits," being the exploits of two clothing store dummies who come forth from neighboring windows for a midnight frolic.

Jessie Brown and *Effie Weston*, in "A Terpsichorean Cocktail With a Kick" were an effervescent pair, attired in sparkling raiment and bubbling over with "spirit." Their dancing was highly appreciated for its airy gracefulness and perfect rhythm.

Robert Emmet Keane walked on and delivered a running fire of saucy sayings that revived the audience's nodding sense of humor and won him a good hand.

Jim and *Irene Marlyn* brought the program to a tuneful finish with their "Echoes From the Land of Melody and Terpsichore" and succeeded in holding the audience in their seats to the close of the performance—an unusual thing for a closing act.

ELITA.

SAM WRIGHT

who is a sure-fire laugh winner as principal comedian in the Stone and Pillard show

Knoxville Theater Opens

After being closed the greater part of the summer, the Bijou Theater in Knoxville, Tenn., has opened under new management. The building, already the prettiest and best arranged theater in the city, has been thoroughly overhauled and re-decorated. The Signal Amusement Co. have leased the theater and on Labor Day inaugurated a season of Keith Vaudeville at popular prices. There have been crowded houses every day for the two weeks since its opening. E. A. Booth is the local manager.

Eddie Foy's New Act

Eddie Foy, who has been playing vaudeville with the younger Foys in his singing productions "Slumwhere in New York" for the past three years, will shelve the piece in a few weeks to stage a new vehicle written by William Jerome. The new turn will also carry the "Foylets" and will have special scenery.

Kilbane in Vaudeville

Johnny Kilbane, the featherweight champion of the world, is about to make his debut in vaudeville. He has surrounded himself with a company of four others and will present "Johnny Kilbane's Review," in four scenes.

NEW SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

Mary, Where Will You Be? / Come Down, Rosalie	Eddie Leonard
I Love You All the Year	Nonette
I'm Satisfied I'm Mamma's Boy	George Jessel
Tired of Me	Morris and Campbell

AMUSING BILL AT THE ROYAL

Many Comedy Acts Presented at Uptown House

A happy audience emerged from the Royal Theater, Monday night, well content with the entertainment there. The bill opened at a brisk tempo, with a gymnastic exhibition by the *Four Lamy* brothers who did some skillful twists in the air and some clever bouncing. *Ed. Hill* followed, with chatter and drawing in "Chattie Creations." *C. H. O'Donnell* has writen a humorous skit which he and *Julia Nash* presented with considerable success. It is entitled "Almost Single" and has a plot about marriage proposals, written and otherwise. "The Avi-Ate-Her" was undoubtedly the funniest number on the bill and the most original.

Joe Morris' excursions into the audience were fully as funny as those of *Ed. Wynn* and other noted comedians; and *Flo Campbell's* singing of *Tired of Me* and her costuming made good foiling. *Pat Rooney* conceived "Ye Song Shop" which didn't move, however, with its usual speed. But the musical arrangement by *Cliff Hess* and *Joseph Santly* was pleasing, for it revived such tuneful hits as "Chinatown" and "The Merry Widow Waltz." The singing and the novelty dancing by *Warren Jackson* and *Harold Whalen* caused hearty encores. During the intermission, *Al Jolson's Avalon* was played and then the humorous "Topics of the Day" provided silent amusement. *Frank Mulane*, relying mostly on Yiddish, gave a somewhat old-fashioned monologue, but his singing was excellent. The quality and range of his tenor voice recalled Olcott in his best days.

An excess of noise and a plethora of clowning made *James C. Morton's* number anything but subtle amusement. Fortunately there were some people in the theater who extracted pleasure from this work and his all-Morton company. "Wanted-A Cook," by James Madison gave *Elinore* and *Williams* the chance for some broad burlesquing, with musical interludes. *Miss Elinore's* kittenish ways with the audience were funny.

The bill concluded with a graceful dance offering which enlisted the services of *Ed. Janis*, an agile dancer, *Carmen Rooker*, who did toe dancing and the *Southern Sisters*, who sang while they danced. As a whole, this number was beautifully staged, well presented and quite worthy of headline importance.

SOBEL.

"Oh Boy" for Vaudeville

A condensed version of "Oh Boy" will be placed in rehearsal within the next fortnight to be produced in vaudeville under the direction of Lewis and Gordon. No principals have as yet been engaged, but it is understood there will be no one featured when the piece is staged.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

In the Song Shops

BY MARK VANCE

Jack Mills Corrals New Hits—Violinsky Writes a "Natural"—Sousa's Band Plays "Biddy"—Jimmy Blyler's New Songs Well Received

JACK GLOGAU

is known throughout melody land where the music business of the world is successfully operated. Glogau is the present general mechanical manager for the Fred Fisher, Inc., and looks after the printing and orchestral departments. Glogau was with the Feist Company for seven years and wrote many song hits. One of them, "Shores of Italy," is proof that Jack can write melodies with the best of them. Glogau and May Levy, non-professional, were married September 1 last. Best wishes to Mr. and Mrs. Glogau.

JACK MILLS is proving one of the Babe Ruths of the music publishing business. Incidentally he is a great booster for the New York Yankees and his personal enthusiasm runs highest when he is sitting in the grandstand of the Polo Grounds and watching Babe, the Bambino of Swat, pole the horsehide out of the lot for one of his record-breaking homers. And thereby hangs a story. And a new song hit for *Jack Mills*. He has accepted a number entitled Babe Ruth Blues, words by Jack Mahoney and music by Carey Morgan.

Jack Mills is enthused

Over the Babe Ruth

number and intends to put the proverbial *Jack Mills* pep, speed and personality into the song and that means right now that it's a "natural" or *Jack Mills* doesn't know a song hit from the smell of an onion. *Mills* should be sought out by Ad. Kessel of Kessel and Bauman and persuaded to fire the song everywhere their "Headin' Home" film is shown. The picture has *Babe Ruth* as its star. *Tex Rickard*, who has the film booked for Madison Square Garden, might take our tip and have *Mills'* song featured in regular style in the movie program. *Mills* has another song, *Welcome Stranger*, which he will likely bring out as soon as the publishing field is made clear for the number. This number has a theme that is in keeping with the Aaron Hoffman show at the Cohan & Harris Theater. It was written by *George A. Little, Harry Linden* and *Harry Rose*. The lyrics are by *Little* and the melody by *Linden* and *Rose*. Then *Mills* has those surefire cyclonic hits, *Cuban Moon, Manyana, Pretty Little Cinderella* and a song that is acquiring popularity by the hour entitled *Sweet Mama Papa Geting Mad* that *George A. Little, Peter Frost* and *Fred Rose* wrote in collaboration. It looks like a mighty busy and prosperous winter for the Mills concern.

Violinsky is writing again and

Has Turned a Hit

entitled *Honolulu Eyes* that Feist has accepted and big things are expected of it. It is a dreamy waltz affair, with both the words and music cupplied by *Violinsky*. It has been a long time since *Violinsky* has written anything for the music dealers but some of his former hits, *The Apache* and *Picnic Day* are still well remembered. *Honolulu Eyes* has been accepted for vaudeville by *Wright* and *Deitrich*, the *Four Marx Brothers, Jessie Brown* and *Effie Weston*. *Violinsky* is getting ready for a return to vaudeville where he was once a big hit. He has plenty of golden chances to make the bank clerks shout a daily welcome to him when he starts getting regular royalties and his vaudeville salary.

John Philip Sousa is

Certainly America's Own

favorite bandmaster and his band has scored one triumph after another upon its present tour. *Mr. Sousa* in keeping his program up to date has accepted a new number that was written by *John S. Zamecnik*, attached to the executive staff of the Sam Fox Publishing Company in Cleveland. The title is *Biddy* and the Fox firm from its New York offices report an unprecedented demand for the number. It is not *Zamecnik's* maiden effort by a long shot but it is his latest and that it has untold possibilities is best adduced by its placement upon the *Sousa* program.

Jimmy Blyler of Green and Blyler

Featured Atop the Century

Theater with the Shuberts' 9 o'clock show and "Midnight Rounders" is a firm believer that work is the greatest thing in life. In addition to being a mighty happy bridegroom, *Jimmy* and *Jane Green*, his present stage partner, being married September 10, *Blyler* has been composing some wonderful melodies and his new numbers are being accepted as fast as he can grind them out. He has just turned one over to *Al. Jolson* entitled *Wow!* that Al is going to use personally in the *Jolson* show. *Bud de Silva* supplied the lyrics. Another *Blyler* number, *Some Day I'm Going to Marry You* is being rehearsed as a special number for the Shuberts' "Passing Show of 1918." It was *Jimmy Blyler* and *Cliff Friend* who cojointly wrote *Oh Dear* that *Miss Green* scored such a big personal triumph each night in the Century Roof shows.

The songwriters' billiard tournament which was to have started in Kline's Strand billiard academy last week was postponed

Until This Week

when the music writers swung into the matches with spirit. By way of showing what can be done with cues, Walter Donaldson and Grant Clark played an exhibition game in Kline's last Wednesday and a large crowd of Tin Pan Alley denizens watched the game.

Cy Plunkett, who is doing a Bert Williams impersonation in the Mollie Williams Show (burlesque) sent a wire to a certain publisher which read: "*Save A Little Dram for Me* biggest song I ever had." That certain publisher is none other than *Will E. Skidmore* of the Gaiety Theater Building. It is *Skidmore's* specialty to publish colorful songs of the type that *Plunkett* writes.

Jack Robbins is the happiest man along Broadway. He is the father of a bouncing baby boy. *Robbins* is now plugging *Gra-na-da* and the new baby at the same time.

Stark & Cowan had a song *Congo Nights* that *Violinsky* turned over to them. It was slipped out quietly. Last week the song scored the biggest kind of a hit at the Cleveland Hippodrome. The Mosconi Family is using the number to big results.

Stern & Co. have accepted a novelty fox trot, *Hop, Skip and Jump* that was written by *Hal Dyson*, and *Louis Weslyn*. *Saxey Holdsworth* and his musicians are using the new number on their Orpheum tour.

Charles Daniels was expected to reach New York from the east this week. It is not unlikely that he will decide to open a new office for the New York headquarters of the Daniels & Wilson music company.

Walter Donaldson has written a new song entitled *Tired of Me* that the Irving Berlin company is exploiting.

* * *

IS THAT SO!

Len Doig, formerly of the Waterson-Berlin-Snyder staff, is now allied with the new L. Wolfe Gilbert music house and is personally booming Gilber's hit *In Madagascar Land*.

Amy Ashmore Clark is now with the C. C. Church company where she is holding down the unique position of mechanical manager. She was formerly with the Art Music Company. *Miss Clark* in addition to being an expert judge of "hits" has also written a number of successes.

Phil Kornheiser of the Fiest staff cocked his ears when he heard *Feather Your Nest* that was brought out by *Kendis & Brockman*. He immediately tipped *Leo Feist* off that it was a "natural." So Feist accepted it upon Phil's belief and it is rarely seldom that the smart *Mr. Kornheiser* ever misses fire on sensing "hits."

Belle Baker showed what a regular "singing single" can do when she scored a tremendous personal success at the Royal last week. Among new numbers that she swung into immediate popularity are *Jinga Bula* and *Old Pal Why Don't You Answer Me?*, both from the Waterson-Berlin-Snyder list.

Kendis & Brockman have just released *Jealous Blues* which was written in collaboration with *Arthur L. Sizemore* and *George C. Mack*.

Wheeler Wadsworth, saxophonist and songwriter, has just been signed to a nice contract to write exclusively for the Fred Fisher company for the next year and a half.

Wadsworth, who has been with different musical acts and who has been playing for the "mechnicals," has framed a new vaudeville act with another man that had a "try out" at the 5th Avenue this week.

John Liddy, of the N. V. A. executive staff, who recently joined the ranks of the benedicts, has his hands full. He cannot find a new apartment unless he moves to Albany and that is too far north of the N. V. A. club.

Best Selling Sheet Music

BALLADS—In Sweet September, Waterson-Berlin-Snyder; I'm In Heaven When In My Mother's Arms, Feist; Old Pal, Why Don't You Answer Me? Waterson-Berlin-Snyder.
FOX TROTS—Cuban Moon, Jack Mills; Hold Me, Remick.
WALTZES—Hiawatha's Melody Of Love, Remick; Naughty Waltz, Forster.

Best Selling Records

AEOLIAN—Fox Trot, Syncopated Vamp (14090); Song, Don't Take Away Those Blues, Ernest Hare
COLUMBIA—Fox Trot, Ting Ling Toy (A2759), Columbia Saxophone Sextette; Song, You Ain't Heard Nothin' Yet (A2836), Al Jolson.
EDISON—Fox Trot, Rainy Day Blues (50632), Julius Lenzberg's Orchestra; Song, I Love You Just the Same, Sweet Adeline (50621), Premier Quartette.
VICTOR—Fox Trot, Hold Me (18682), Palace Trio; Song, Slow and Easy (186,80) Esther Walker.

Best Selling Music Rolls

AEOLIAN—Fox Trot, Whispering (Melodee 4407), Schonberger-Gershwin; Vocal, Don't Take Away the Blues (14084), Ernest Hare.
Q-R-S—The Love Nest (10092).
REPUBLIC—Waltz, Beautiful Anabel Lee; Kamel-Land (47218).

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

STAGE NEWS OF THE WEEK

OLIVE THOMAS, MOTION PICTURES AND THE NEW YORK JOURNAL

BY JOHNNY O'CONNOR

Under a Four Column Scare Head, "Wild Night Revels in Paris Provided to Please Americans," the New York Journal of Sept. 16th Speaks as Follows:—

"WOMEN dance in nude as wine flows freely (also in bold two column caps).

"Here is an authentic expose of wild Paris night life, the indulgence in which is assigned as contributing to the tragic death of Olive Thomas, the beautiful American moving picture actress, who swallowed poison after a wine party in the Montmartre. The investigation was made by C. F. Bertelli, Paris correspondent of Universal Service."

"Paris—or, rather, that portion of it maintained for tourists—has gone back to its pre-war days and beyond. The Montmartre restaurants by night are one wild revel of wild dancing and wilder exhibitions. Iced champagne that almost is priceless flows as if it cost nothing.

"The rich people of the world, and especially of America, are here, and they have thrown aside restraint.

"The revel goes on in a Sybaritic setting. The music is languorous and seductive. The combinations of colors from the carefully shaded lights and from the decorations by the world's ablest decorators are a subtle inspiration.

"The lights gleam on the beautiful white shoulders and arms of the women garbed in daring decollete. Rich jewels gleam on bare throats. Subtle perfumes help lull the restraints of the serious world. All factors build up an atmosphere in which indulgence, gayety and sensation are the only cares of the participants.

NUDE WOMEN DANCE

"Then, as the capstone to the revels of the dancers and diners, come the daring entertainments. Players impersonating slaves will bring in a huge silver tray on their shoulders. The music charms, and the men at the lights direct every eye to the central scene.

"Then, as if rising from sleep, a beautiful and nude, or nearly nude, woman will burst through the bower of flowers on the tray and stretch in dreamy poses. Then, as if aroused by the music, she will shake off her seeming lethargy and glide into dances of even more alluring motion.

"It was into such an atmosphere that Olive Thomas plunged the Saturday night that preceded her swallowing the bichloride of mercury solution from which she died.

"The circumstances surrounding her end remain tragically mysterious, despite the official verdict of accidental death.

"This has stirred a tremendous wave of sentiment for the closing down of the gay resorts. It is unquestionable that the sights seen are such that clean bred Americans at home cannot believe that they exist.

"One June night in 1913 another newspaper man and I were taking a prominent American official on what is called "the Grand Duke's tour"—a journey that every American seems to want to make the moment he or she reaches the shores of the Seine.

MOSTLY FOREIGNERS

"He marveled that France should be able to permit such things to go on and continue in her strength. It was in the Royal Cabaret.

"I asked him to look at the crowd. He did, and carefully. Practically all were foreigners. Nearly all were Americans. The only Frenchmen in the place were the waiters and other employes.

"The Americans crowded the dance floor, they occupied the red cushioned seats around the walls, and they were crowded around champagne laden tables.

"And the condition is the same there to-day. The gayety goes on with increased pace.

"Many of the prominent persons of Paris insist that the city would be one of the most moral in the world if it were not that the Americans who come here insist on making it the world's show place for the animal instincts in man. . . ."

What a beautiful obituary notice for one of America's greatest motion picture stars, published in what is claimed in their own columns to be America's greatest daily newspaper.

The Journal has done much to Americanize America. Apparently satisfied that they have completed their mission at home, the Journal is now, through the efforts of a Mr. Bertelli, trying to Americanize Paris.

In trying to Americanize Paris, Bertelli in order to be convincing and smack of reality, coolly stigmatizes the reputation of one of the sweetest little characters who ever registered on the screen.

Bertelli Knows His Way Around the Montmartre

We don't know Mr. Bertelli, nor do we ever care to. But the orgy he depicts in his article, suggests that Bertelli knows his way around the dumps he describes, for in one paragraph he admits playing the role of guide to the "shockeries" for visiting friends.

If Bertelli were writing about the death of the late Pope Leo or Bishop Greer and happened to stumble into a flock of "free and easy" shops, would he assign those "slabs" to the death of either of those distinguished gentlemen? No! He wouldn't have the nerve.

But with the bit in his teeth, Bertelli sensationalizes his story and heartlessly attacks the name of little Olive Thomas in such a manner that it carries all the stench of a direct accusation.

And the Journal proceeds to blast forth the story under a four column scarehead, while the body of little Olive Thomas is speeding across the ocean on its journey to her last resting place.

What a Slap at Pictures

What a fine slap at motion pictures, the innocent amusement of the American people and at an industry, ranked third greatest in America. What a beautiful story to find its way into the home of hundreds of thousands of Olive Thomas's admirers. What a nice thing to comfort those nearest and dearest to her in this, their hour of bereavement. And what a nice smear to throw on the illusions of the picture fans who knew little Olive Thomas as they viewed her on the screen.

At least the Journal might have considered some of these things before publishing such a blasphemy.

Olive Thomas' Friends Know Better

But little Olive Thomas had many friends and those friends know better than Bertelli that this little 26 year old child was not a frequenter of the holes Bertelli speaks of from his own intimate knowledge.

The motion picture industry and the motion picture public will remember Bertelli for the deed he has done. And they will always remember Olive Thomas, as she lived, one of the sweetest characters ever born to this earth.

. . .

Woods Gets Playhouse

The Playhouse on Michigan avenue, Chicago, will be added to the Chicago list of legitimate theaters on October 11th, when A. H. Woods will present a new comedy by Sacha Guitry and Avery Hopwood called "The Great Illusion," with Hazel Dawn, Walter Jones and Kenneth Douglas in the cast. The theater will be entirely renovated and redecorated, and an entirely new stage will be built. A. H. Woods is largely interested in the venture and will furnish the attractions. Lester Bryant and J. J. Rosenthal of Wood's Theater will take care of the house locally.

. . .

Lambs Expel McGraw

John J. McGraw, manager and part owner of the Giants, has been expelled from the Lambs Club. William H. Boyd, the actor with whom he had the fight in the club prior to the mysterious early morning ride which resulted in serious injuries to John C. Slavin, comedian, has been suspended from the club for a year.

The action came as a culmination of the investigation of the council of the board of directors of the Lambs Club into the altercation which occurred there during an evening early in August.

. . .

Purcell Leaving "Ritz Girl"

Charles Purcell will probably be among the missing in the cast of the "Poor Little Ritz Girl" next week, it being understood a difference of opinion between Purcell and the management of the show is causing his retirement. Up to Wednesday no one had been elected to replace Purcell, although it was said negotiations were under way for the engagement of Jack Allman for the part.

. . .

Collins Out of Booking Office

Johnny Collins is no longer attached to the booking staff of the B. F. Keith Exchange. Owing to his subsequent illness the Keith offices arranged this week for the houses booked by Collins have been assigned to other bookers in the Keith department.

. . .

"Follies" to Leave

The "Ziegfeld Follies" will end its run at the New Amsterdam Theater on October 10, when the organization is to be transported to Boston, where it is to be shown in the Colonial Theater for a brief season.

BORY OSSO

American representative of the Associated Authors of France, who has just returned from Paris

Tully Active Abroad

Richard Walton Tully sailed for England Sept. 17, where he will direct rehearsals of the two companies which will tour Great Britain this season in "The Bird of Paradise," following its year's run in London. After that Tully will go to Paris, where the premiere of "The Bird of Paradise" in French will occur in November. Tully plans to present in London during the winter his Persian spectacle, "Omar, the Tentmaker," and the Sidney Drew comedy success, "Keep Her Smiling."

. . .

Cast of "Daddy Dumplins"

Earl Carroll announces that he has completed the cast for "Daddy Dumplins." Those who have signed contracts to appear in the new production are Maclyn Arbuckle, Ed. Mordant, Louis Kimball, Florence Flynn, Andrew and Gardner Lawlor, Isidore Marcil, Dan Dawson, Olive May, Helen and Leland Chandler, Georgina Haldoran and Elizabeth Gulick.

. . .

English Producer Here

Basil Dean, who produced the John Galsworthy play, "The Skin Game," in London, where it is one of the hits, has arrived here to perform a like service in staging it next month. He said the American production will duplicate as nearly as possible the London original, and various members of the company are now on the ocean.

. . .

"Don't Tell" at the Bayes

At the Nora Bayes Theater, beginning Sept. 27th, William Morris will present Mr. and Mrs. Graham Moffat and the original Scottish cast, including Winifred Moffat, in "Don't Tell," a new comedy by Graham Moffat, author of "Bunty Pulls the String."

. . .

"The Toreador"

"The Toreador," a play by Louise Coleman, in which the Selwyns will star Leo Carillo, is in rehearsal under the direction of George Marion.

STAGE NEWS OF THE WEEK

FOX GETS BIG NAMES

Uptown Houses Using Stars to Draw Business from Moss

REPORTS to the contrary notwithstanding, William Fox upon strength of the "names" and classification of acts now played at the Audubon Theater, 168th Street, one block south of Broadway, is out to give B. S. Moss' Hamilton at 145th Street and Broadway, now playing acts from the B. F. Keith books, the kind of "opposition" that will bring the finest vaudeville shows uptown that were ever known in local theatrical history.

I. R. Samuels of the Keith Exchange is now booking the Hamilton which is doing a bangup business since Moss joined the Keith list. Samuels' show up there this week comprises George Whiting and Sadie Burt, Pearl Regay and Co. "Extra Dry," Jimmy Lucas and Francene, Patricola and Mason, A. Robins and Partner, Sebastian and Myra Sisters, the Ramsdells and Deyo.

At the Audubon, booked by Edgar Allen through the Fox offices, this week the house is playing Nan Halperin as a full week's headliner. Walter J. Kelly, the Virginia Judge, is underlined as next week's top liner.

It is understood that former vaudeville turns—recognized headliners and standard acts—from the Keith houses, now under contract to the Shuberts are available for the Fox books, with the Fox offices paying more money for talent than it has ever done.

Ryan for Congress

While the publicity spotlight, insofar as it touches theatricals, is glaring almost solely on the respective competitors for the presidency, the fact should not be overlooked, whether voting for Cox or Harding, that one of the theater's strongest supporters in the past and one of its best friends of the present is running for a congressional seat from the very heart of the rialto.

Thomas Jefferson Ryan (Republican) is candidate for Congress from New York. The theater world knows Ryan for what he has done. It was Ryan who stood behind the theater in the memorable fight on the Sunday shows, and it was Ryan who gave his ardent support on the agency bill.

Ryan in Congress means that the theater has a friend in a position to legislate for its benefit.

* * *

Louis Mann's New Play

The first performance of Louis Mann in "Undesirable Friends" will take place at Atlantic City on September 27 under the management of A. H. Woods. It will open here early next month.

ACTORS ACTIVE IN POLITICS

Players Form Leagues to Support Candidates

Actors who believe Senator Warren G. Harding should be elected to the Presidency have formed the Actors' Republican League, a national organization, with Frank Bacon as president and Henry E. Dixey as executive secretary.

"Actors are as much interested in the political campaign as any business or industrial concern in the United States," said Mr. Bacon, the veteran star of "Lightnin'."

"The Actors' Republican League believes that Senator Harding recognizes the part played by the theatrical and allied professions in the world war, and that they are of material aid to the Government in the conduct of national affairs."

Following in the wake of the Actors' Republican League the Cox-Roosevelt Theatrical League, with Frank Tinney as chairman, was formed at a meeting at the Democratic National Committee Headquarters during the past week. A number of players were enrolled, and Mr. Tinney, who started the organization several days ago, read a telegram of indorsement from Gov. Cox.

Plans toward financing the league, establishing branch offices and holding a rally in one of the Broadway theaters were formulated. Temporary offices have been arranged at the National Committee's headquarters in the Grand Central Palace. An executive committee was formed, including Louis Mann, James J. Corbett, Ed Wynn, Sam Morton, Lew Dockstader, Frances White, Ben Welch, Pat Rooney, Paul Morton, John Cope, Naomi Glass, Marion Dent, Eddie Leonard and Harry Bulger, most of whom were present at the meeting.

* * *

Jean Moore Winning Fame in "Buddies"

When the Selwyn offices selected Jean Moore from a large list of players for the leading feminine role in one of their productions of "Buddies," now on tour, they made a wise and capable choice for Miss Moore has fulfilled all expectations. Her acting at each performance has not only established her as a player of rare grace, skill and ability but has brought forth unstinted praise from the press upon her present tour of the South.

Miss Moore is giving the role a sincere and personable characterization, being unmistakably painstaking and artistic in her work at all times.

Her numerous friends in New York will be greatly pleased to learn of her splendid success enroute with the "Buddies" company.

* * *

Dr. Stern Honored

Dr. Jos. Stern, with office in the Princeton Hotel on West 45th St., has been elected to the position of office physician and surgeon for the Astors' Equity Association. The post is purely an honorary one and carries no remuneration with it, although a number of prominent physicians have endeavored to be named for the position.

* * *

Gus Sun Opens Offices

The new Gus Sun offices were opened this week in the Putnam Building, Wayne Christy being placed in charge. Christy comes from Sun's Chicago offices. Pete Mack, formerly the Sun's representative here, has become associated with the Pat Casey Agency, supervising the booking department of that organization.

* * *

Tom McNaughton Ill

Tom McNaughton was forced to cancel all theatrical activities for the balance of the season, following a nervous breakdown last week while appearing at Syracuse. Mr. McNaughton's condition is not serious, but through overwork he has brought on a nervous strain, which, his physicians advise make it necessary for his temporary retirement from all stage work.

Attempt to Rob Colonial

Theater robberies are becoming more prominent. The Colonial box-office was visited by burglars Sunday night who were unsuccessful in their attempt to carry away any loot.

NAZIMOVA

who promises to return to the stage this season. She is at present starring in Metro pictures

Songwriters Start Billiard Tournament

In Kline's new billiard academy in the Strand Theater Building at 47th Street and Broadway Tuesday night the billiard tournament for the songwriters got under way. The initial games attracted quite a crowd of prominent writers and composers. Sidney Mitchell defeated Willie Raskin. Artie Mehlinger eliminated Harry Hoch. Lester Santley defeated George Meyer in a hotly contested match. Handsome prizes are to be donated by Mr. Kline.

Jardon Leaves "Brevities"

Dorothy Jardon retired from the cast of George Lemaire's "Broadway Brevities" late last week, following the announcement the review would open at the Winter Garden next Tuesday. Miss Jardon refused to continue with the piece if it played the Garden, because she was afraid, it is said, that the smoking permitted there would ruin her voice.

Eddie Cantor was engaged to fill the spot and joined the show last Wednesday.

Frank McGinnis' Close Call

Frank McGinnis, formerly of the McGinnis Brothers, now renamed the Innis Brothers, came perilously near losing his life this week after neglecting to attend to an abscess Weakness came on McGinnis fast and he was rushed to Roosevelt hospital where Dr. Hutchins ordered an immediate operation. After convalescing for a few days he was removed to his home. The surgeons claim that had the patient neglected the matter a few hours more, recovery would have been impossible.

* * *

Green and Blyler Remain Here

Jane Green and James Blyler, under contract to the Shuberts, will appear with the 9 o'clock and midnight shows atop the Century, with Miss Green, who is also appearing in a special song specialty in the Winter Garden show, not continuing with "Cinderella On Broadway" when that show leaves town. The Green-Blyler combination is one of the biggest hits with the Century shows.

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

Esther Howard Is Versatile

BY MARK

Chicago Capitulates at Once and New York Follows Suit Enthusiastically in Welcoming New Comedienne with a Gift for Character Comedy

THERE is something about Esther Howard that you don't forget in a hurry once you have met this clever blonde feminine star of the musical comedy, "The Sweetheart Shop," which is enjoying prosperity at the Knickerbocker Theater. She was about the biggest success imaginable during the run of the show in Chicago—22 weeks at the Illinois—where to this day the critics and newspaper men are saying very nice things of her work. And right copiously have the Chicago papers spread Miss Howard's name through their dramatic columns. And she has been

A New York Hit

from the night the show opened, with her performance establishing her as above the ordinary—a character comedienne who can wear clothes and accomplish much with any kind of opportunity to show her natural stage wares. We met Miss Howard under trying conditions—trying for Miss Howard—and we found her patient and considerate; as she had just returned from the dentist where instruments of which no person is fond had been playing tag with an unruly molar. Yet she tried to be as gracious as she could under the circumstances, knowing that she had an ordeal ahead—a night show with her physical condition more conducive to a hospital cot than

Stage Footlights

where she must not only work but endeavor to be her funniest, her happiest.

We had seen Miss Howard's notice in the Chicago papers. We had seen some of the interviews, one by Ashton Stevens that was a classic, and we knew that she had made good out there or there would have been a wide divergence of criticism. But they were uniformly good, and lengthy too, with such writing celebrities as O. L. Hall, Amy Leslie, Percy Hammond, Charles Collins and Mr. Stevens giving Miss Howard oodles of space and showing unusual willingness in praising the young woman for the capital performance she gives in "The Sweetheart Shop."

And it came to pass that

The New York Premiere

brought Miss Howard before the local critics and there wasn't a single dissenting vote. They voiced what Chicago had said. Now any young woman, unknown in a way that Broadway generally accepts as being "unknown," who can gumshoe into Chicago and New York and be crowned as "unusual" and all that sort of thing, can be put down as a person really out of the ordinary. So we hunted Miss Howard up and incidentally learned that she is a most agreeable sort of person, has good sense, isn't one bit conceited despite all that praise from the Chicago and New York papers. She is not given to frills and all the humdrum fol de rol that one is so likely to associate with a stage star. She is plain spoken, doesn't believe that any stage player should spend long hours in interviews telling what they wrote about the technique of the drama, and so forth.

Miss Howard says: "A part is a part; every man for himself. It is true that one must have the opportunity but when it comes it behooves the person having it to buckle right down to hard work, the kind that accomplishes results, give the best there is in him and let the critics do the rest.

"Success does not fall

Upon the Head

of the shirker. I do believe that a thorough stock training is a mighty handy asset and that experience with good teachers is also invaluable; I've had both and have realized many times that my stock experience and my playing of small parts, 'bits' to be exact, with the Grace George company for several seasons did me

Miss Howard's geniality and originality in "The Sweetheart Shop" have established her as a favorite

a world of good in subsequent stage work. One cannot buy experience, yet to get to a desired niche in this theatrical world it is a stepping stone that is as strong as Gibraltar itself.

"My stock days were spent mainly in St. Louis and Lynn and there was much studying to do. I was assigned many ingenue roles, with opportunities

To Characterize Them

along my own ideas yet keeping perfectly within the bounds of the required roles.

"There is one thing I wish to emphasize right now. What success I have attained in 'The Sweetheart Shop' is entirely due to Mr. McGregor who firmly believed that I would make good and that there was no use in any one outside making suggestions to him about getting someone else. By that I mean he was advised to get 'names' before playing Broadway. I infer that he must have been told that the show would be a failure without names that Broadway knew better than mine. But Mr. MacGregor

Shook His Head

and held fast to his belief that I would play New York or the show wouldn't go on. What favorable criticism was heaped upon the show here and in Chicago only makes me feel more grateful to him for giving me this chance.

"There are many things

That Can Be Summed Up

in the attainment of stage success yet I conscientiously think that clothes have an important part. It is religiously and vehemently affirmed that 'clothes make a man' but I really think that might be amended to read that clothes go a long way toward making a woman more successful in musical comedy nowadays. I try my sincerest to characterize the role I am playing in 'The Sweetheart Shop' and go in for all I am worth upon that characterization, but consider myself very fortunate in getting Bob Kalloch to design the models for my clothes.

"I outlined my ideas and he seemed to grasp them minutely for he sketched them perfectly. He sensed my characters to such an extent that I am continually receiving compliments for my wardrobe and the makeup of the vampire in the 'vamp number.' I might add that I must take extra care in getting the white face, red lips and purple eyes to help out the characterization although I wear a red wig which helps materially in the impression.

"I really think that naturalness is the

Keynote of Everything

I don't try to take myself too seriously with the stage idea although I made up my mind when I adopted the stage as a profession that I would try and be just as natural as I could without overdoing it, as I had watched numerous players spoil excellent chances to register through their inclination to overact.

"I was born in Butte, Mont., and spent most of my days prior to coming to New York in Boston where I obtained my education. My first legitimate role was that of Youth in 'Everywoman' although my first real opportunity to

Handle a Part

came when 'High And Dry' was produced. While this latter show was not a howling success following its Boston presentation it nevertheless had its possibilities. Then I was with Grace George and that experience was something that I couldn't have bought and appreciated one-half as much as working through it. But after all the only way to obtain anything worth while is to work for it; if it comes otherwise it is not rightfully appreciated."

Though everyone does not know it, perhaps,

She Is Happily

married, being in private life the wife of Albert Albertson, last seen on Broadway as the juvenile of "Civilian Clothes." He is also well-known in pictures while the chances are that it won't be long before Miss Howard herself is appearing in pictures as she says that "one can sort of see one's self and measure one's own talent while on the stage one must gauge it by the applause."

The Albertsons are young. They are not above enjoying the little things in life and are spending their leisure time in

Taking in the Things

that they passed by while in quest of stage prestige. New York likes Esther Howard and night after night audiences grow enthusiastic over her work. She's versatile. She's clever. And she certainly knows how to make much of a comedy character.

It is a rare talent ond one that the theater-going public is always anxious to welcome in the heartiest fashion when it can be found. Miss Howard's success in "The Sweetheart Shop" then is likely to be the first of a long series of similar experiences. There is no one else in the public eye today who can do quite the same sort of work that she does, and this element of originality makes her doubly and triply welcome.

VIOLA DANA

The pretty little Metro star is having her troubles at carpentering. She finds no trouble at all in hitting a nail, but it happens to be her fingernail instead of the large tenpenny variety

Fashions From

By Mlle Rialto

BEATRICE NICHOLS

For a smart and effective Fall costume, Miss Nichols, who is playing a prominent part in "Lightnin'," chooses a black and blue Whip-poor-will Brocade underdress of black plaited Indestructible Voile. The frock, of varied coloring and design—squares and dots and checks, are all harmoniously blended—is fashioned upon simple, boyish lines, and lends grace and comfort for a promenade or a trip to a September foot-ball game. A belt of narrow width gives a touch of delightful girlishness. Slippers, silk stockings and a sporty Dobbs hat, worn with a hint of rakishness, complete the outfit.

THE combination of the beautiful soft winter materials, such as duvetyn and veldyne and the short haired furs is proving effective in fashioning the most exquisite of milady's fall and winter costumes. In colors ranging from the mouse-like grey to brilliant rose and nasturtium shades, and with fur trimming of squirrel, mole, beaver, mink, and oppossum, the fall modes greet one with positively dazzling effect. So many models, in addition to their fur adornment, add elaborate embroidery, and so create really brilliant street and house costumes. An example of just how beautiful these fur trimmed gowns and suits really are, was glimpsed in a

Rose and Squirrel Outfit

worn with remarkably good effect by *Frances Starr* in "One." All of *Miss Starr's* gowns were created by *Henri Bendel*—and really beautiful things they were, too. This bright rose dress, of almost an American beauty shade, was fashioned of heavy chiffon, the waist of which was designed with a becoming V-neck, and, despite prophecies for long sleeves, had short sleeves, finishing at the elbow. The skirt had a short length tunic in front, falling just to the knees, while the

Long Back Tunic

fell to the hem of the skirt. At the sides, loose folds of the chiffon fell to the hem, also. The long waistline was in evidence, and proved very effective. Over this frock a cape coat of rose duvetyn, hung in appealing lines. It was banded around the neck with squirrel, while the squirrel also outlined the large cape collar which was a feature of the coat. And once more it was seen that

The Use of Fur

possesses a wide appeal, for a hat of grey velvet, worn by *Miss Starr* with her rose gown, had a turned up rim entirely fashioned of the squirrel fur. This was a decidedly smart chapeaux, and with the French pumps of squirrel grey suede, and the sheer silken hose to match, completed a smart outfit. In another scene, a lovely afternoon gown proved that

The Apricot Shade is Popular

for Fall styles. It was of a heavy georgette, the open side panels of the skirt revealing an under drop of lustrous white satin. The apricot georgette itself was closely and exquisitely embroidered in crystal beads, while two side flaps of the georgette were looped from the hips and fell several inches below and proved a unique feature of the gown. Here, as in most new models, the

Low Waistline Predominated

while a cape effect in the back of the bodice gave a new and very interesting design.

Another scene brought home the fact that, while colors are very popular in both afternoon and evening gowns, the dance, or theater frock fashioned of opalescent sequins, will, for some time, take a leading place in feminine tastes. A beautiful

The Footlights

gown of these sequins and beads formed an evening dress of rare beauty for *Miss Starr*. It had the short skirt, with

Draped Lines

while the simply designed bodice proved very becoming. The dress was girdled with a broad piece of pink chiffon, forming a large bow at the left rear. One of the broad loops was tacked to the shoulder, while another narrowed to a court train effect and fell several inches below the hem of the dress. Over this gown was worn a beautiful cape of white charmeuse, exquisitely brocaded. A loose lining of pink chiffon possessed an uneven hem line, and hung separately, and in colorful style from the heavy brocaded material. This outfit was an unusual and very becoming one.

Marie Burke, also appearing in "One" had a striking gown, also by *Bendel*, which featured the metal embroidery. It was of a new fall shade of tan, with brilliant

Bronze Shade of Embroidery

in spangles. It was of the long, draped outline so popular this season in afternoon dresses.

In "Genius and the Crowd" at the Cohan Theater, there are dresses galore—all by *Schneider-Anderson*—but the simple little frocks worn by *Marion Coakley* are perhaps the most appealing. One frock,

Of Straight Lines

was made in dark blue tricotine, and was decorated at the hips and sleeves with a criss-crossing of bars in Alice blue, and was really very pretty. In another scene *Miss Coakley* looked very fetching in an all black frock relieved of its somberness by a frilly bit of cream lace at the neck. Over this was worn a

Fur Trimmed Dolman

of black which was made striking by its collar of light squirrel. These wraps which are made to cover our fall frocks are indeed useful things and, when cut along the lines of *Miss Coakley's* black and squirrel cape are very becoming, too.

The Long, Narrow Train

appears to herald the return of the long court train to its old-time popularity. This of course, is to be found more often in gowns designed for those of medium age, while the youthful person will occasionally add several inches of dignity to her orientally inspired costume by the addition of a long, narrow train. The train featured one or two dresses in "The Cave Girl." They were executed by *Charles Howard*.

While many of the fall suits are fashioned in dull, sombre tones, the ensemble is relieved of dullness by

Brilliantly Hued Hats

which add a note of almost tropical splendor. Frequently designed in turban style in rich shades of tangerine, scarlet, emerald green, or purple, and in materials of duvetyn or velvet, they add a colorful and decidedly pleasing contrast to the most simple and dark-toned suits.

JUNE CAPRICE

The charming star in Pathe pictures who has made for herself the reputation of always being beautifully gowned, is here seen in a graceful gown of velvet from the Shelton Looms. Not only are the lines of the frock conformed to the new silhouette from Paris, but the decorative features are altogether unique and thoroughly effective. A large feather fan of a contrasting color lends a piquant touch that is exactly suited to Miss Caprice's type of beauty. Since she has only recently returned from Europe, Miss Caprice's wardrobe may be regarded as a reliable index to the new season.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"A VILLAGE SLEUTH"

Charles Ray in Paramount Film that Entertains

Produced by Thomas H. Ince. Scenario by Agnes Christine Johnston. Directed by Jerome Storm. Released by Paramount.

William Wells.....Charles Ray
Pinky Wagner.....Winifred Westover
David Keene.....Dick Rush
Dr. Roberts.....Donald McDonald
Mr. Richley.....George F. Hernandez
Mrs. Richley.....Betty Schade
Pa Wells.....Lew Morrison

"A Village Sleuth" is a Charles Ray picture that bears the Paramount label. There is plenty of melodramatic spice from the beginning to the end but in the main it is Ray that carries the picture. He is there with his characteristic comedy portrayal aided and abetted by his inclinations to turn the littlest of comedy "bits" into hearty laughter.

In this Paramount film Ray as the country boy who longs to become a real, honest-to-man detective schemes and connives how to realize his ambition. One of his first stunts is to lay a trap and round up the thieves that are doing damage to a fine watermelon crop. Contrivances of the home-made stamp enable Ray to close in on the thieves but gosh and consternation, the band is none other than his own best pals and cronies! Ray obtains a job as man of all help at Fairview, a rest resort, where all kinds of things happen and where opportunity knocked at his very door to make his sleuthing bring about the capture of Philadelphia Baldy, a notorious thief and futigive from justice. Baldy is at the sanitarium as David Keene. There are trick panels, secret passageways, a hidden house, robberies, a strange disappearance of a rich man and the subsequent suspicion that a sweetfaced little chorus girl has caused it all. But Ray loves the stage chick and believes in her innocence. Finally he straightens everything out by his detective insistence and not only makes everybody appy but wins Pinky in the bargain. And his father has to admit right out in public that he thought all along that Son Bill would turn out to be a regular detective. VANCE.

(Above, left) Charles Ray as "A Village Sleuth," in Paramount's picture of that name

The little scene at the left shows conclusively that village sleuths have other interests in life than just sleuthing. Charles Ray and Winifred Westover seem to understand perfectly what it is

Below is the way Charles Ray thinks all detectives should sleep—ready for anything

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

The Letters of Heloise to Her Chum

IV.

BY HERBERT CROOKER

Heloise Wins Movie Beauty Contest and Relates Adventures in Film World to Her Friend Margie—She Will Write a Letter Every Week

DEAR MARGIE:

Well, Margie, old tin-of-fruit, how's your courage? Isn't that quaint, Margie? Al taught it to me, and believe me, that boy knows a lot more of them. If I thought your mother wouldn't get hold of this letter I'd tell you some of them. Oh, no, Margie, Al don't mean a thing by them, it's just his snappy, blunt way of firing a salutation at you. Yes, Margie, Al's a very, *very* clever boy!

Well, Margie, I got your letter and I got one from Harold, too. I could tell by the way he wrote that he had been a constant visitor on your front stoop and that you had brought me into the conversation on various occasions. I wrote him a letter and told him just what my feelings were in regards to him and that if he wanted to be set free, why far be it from me to hold him in leash. I guess I had better tell you exactly what I told him as I don't want him to go running over there with his

Tongue Hanging Out

and make you think I am doing you dirt behind your neck. Oh, no, Margie, not me!

I told Harold that I didn't mind at all his going to see you as long as you can stand it, Margie, nobody else is the loser. WELL do I know that, Margie. Of course Margie, I don't know how he happened to pick *you* out, but I told him that you were a dear, sweet girl, although some of these dear, sweet girls were inclined to be a trifle shallow and even vampires at heart. Now Margie, I'm not knocking you at *all!* Oh, no, Margie, not me! But Harold is *so* inclined to be susceptible and he really ought to be put hep to the many pitfalls in the world, and I guess you know as well as anyone Margie, that there are pitfalls in Weehauken as well as any other place, including Niagara. Well, Margie. Although Harold was different, but alas, I guess all men are alike, really wolves in sheep's clothing, hay Margie? Well, Margie, my best advice is for you and Harold to go ahead and

Have Your Good Times

just as though I didn't exist and after I come back we will do what we think best. How is Harold's job coming, Margie?

I suppose you are all dying to hear when my first picture will be done and shown at the Happy Hour, but you will have to be patient for awhile, Margie. You can't imagine how much red-tape has to be gone through before a movie is really started on. The head of the company that has me wouldn't take the word of the people in New York for my histrionic ability on the screen. No, Margie, he insisted that I take some screen tests and for a minute I was going to walk out and

Leave Him Flat

but then I thought as as long as I had gotten way out there I really ought to be as considerate as possible. You know me, Margie!

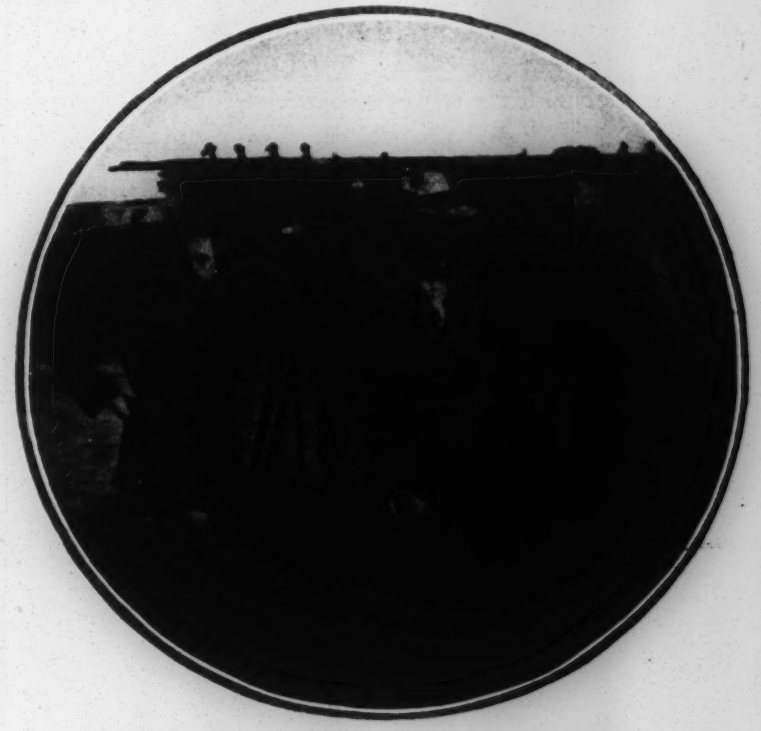
These screen tests, Margie, are awfully silly but at the same time they are sort of fun. There isn't any plot to them or anything, Margie. You just appear in them all by yourself without any leading man or anything. That would hit you hard, wouldn't it, Margie? I asked the director where they would be shown and he said if they weren't so rotten they might be shown in the company's projection room and then they would either be put in the waste basket or the vault. He's a most encouraging man, Margie, with a heart like an animal cracker. But I know we will get on famously together because I always have a good comeback for anything he says, and men always like a woman that can do that, Margie. When he said that I just answered, "Oh!" which I guess sort of puzzled him, Margie.

Well, Margie, I started to tell you about this screen test I went and took. They led me into a set on the glass enclosed stage where an exterior was leaned up on sticks. The wall paper was blue, which in itself I was delivered to resembles, figuratively speaking, *some* species of a scallop. You can see Margie, just what obstacles are in the way of someone who is a star before the directors really realize they are a star. But they can't hand *me* their song and dance, Margie. I won't take it, not me!

Well, Margie, he told me to enter the room and look around at the clock and then walk out again. I couldn't help but look at the floor because there was something about the man that I suspected, and it isn't above a lot of people to slip

A Banana Peel

under a rug. Well, Margie, he shouted "*Camera!*" and in I came. I looked at the clock and it said six o'clock and I knew it could only be about two. I stopped and told him and gee, Margie, he has a temper. It seems Margie, that the clock was only a property and didn't really go, which of course was *my* mistake and not the directors, Margie.



Mahlon Hamilton, Robert Thornby, and the cast of Pathe's "Half a Chance" in their bathing suits, Margie

though was a disadvantage. You know, Margie, as do all the Janes in Weehauken, that

I Look Best

in red, and I spoke right up in lieu of it. The man said, "What do you think this is, the Pathecolor rainbow tint process?" And I said, "No, I thought I was in the acquarium!" which I thought was a good comeback considering the party that it

Well, Margie, after the director got through talking to God he told me to start the scene over so I pranced out with my most fascinating smile on. I though surely he would like that, but he hollared, *"Cut!"* and the cameraman stopped grinding again. "Now," he says, "do that over again, and for Gawd's sakes don't look at the camera!" I wanted to tell him that he was making a big mistake but he

Started to Talk

to the cameraman so I went back and started an encore. That time, Margie, I did it fine! He only made three re-takes of it. Not bad, hay, Margie?

After that, Margie, he threw his glove on the table and said, "Now that glove is supposed to be a rose. Stand by the table with it in your hand, look at it longingly, and then press it to your heart. Then take three paces to the left and stop. Look at the rose again and walk back to the table. Next look toward the heavens with deep feeling, then smell the rose, I mean my glove, and kiss it. *Now!* Look around behind you! Register anger, and throw the rose, I mean the glove, on the floor!"

Now, Margie, laying all kidding to one side, wasn't that a pretty big order? I told him to shoot his monologue again and to go slower. He scowled and said, "We aren't shooting yet, little girl. When we start shooting I'll hollar all this at you through a megaphone. Just now I want to let it sink into your head, if possible."

Well, Margie, before I had time for

A Snappy Retort

the brute bellows, *"Camera!"* and we started. Laying all kidding to one side, Margie, it went fine until I took his glove and pressed it to my lips. I don't know what kind of cigars Harold used to smoke but this guy smoked worse ones. I got my nostrils full of cabbage, Margie! Then he yelled: "Cut!—what's the matter? I told you to pace the floor before you register anger!" That made me sore, Margie, and I got temperamental, just like us stars do when sufficiently provoked by some lowbrow who doesn't really understand art.

"How do you expect me to look angelic sniffing on that smoked leather?" I bellowed back at him right to his map. "If you want me to register what you want me to register get me what goes with it to register with!"

I guess that sort of

Knocked Him Out

of his Regals, Margie, because he turned blue in the face for a moment. But just then Al, you remember Al, don't you Margie, Mr. Glumm, our press agent?—Well, Margie, just then Al hove into sight and came up and said, "What's the matter?" I told Al I couldn't register any rapsodies of rapture sniffing on a piece of smoked leather, and so Al pulls a geranium out of his buttonhole and says, "Try this!" which I done, Margie.

Well, Margie, I guess Al's presence gave me confidence after that, because I did everything, from hence on, fine. Al told me so. I had to look at the flower and shed tears and think of a lover far away, and as much as it may pain you, Margie, I though of Harold, and that he was dying, I mean I had to imagine that, Margie, don't get alarmed and do anything silly, I was just commercializing *your* feelings, not mine, Margie, oh, no!

(Continued on page 574)

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

"HOUSE OF THE TOLLING BELL"

Blackton Makes Excellent Production for Pathe

Adapted from the story by Edith Sessions Tupper. Directed by J. Stuart Blackton. Releasd by Pathe.

Lucy Atherton.....May McAvoy
Richard Steele.....Bruce Gordon
Anthony Cole.....Morgan Thorpe
Ducros.....Edward Elkas
Lola.....Eulalie Jensen
Jules La Rocque.....William R. Dunn
Aunt Stella.....Edna Young
Old George.....William Jenkins

"The House of the Tolling Bell" is a cleverly and masterly-handled photoplay. It will stand out as a feature in which perfect knowledge in the technique of making motion pictures is predominant. It has several sound kicks in the incidental dramatic situations, which have been produced in such a manner as to bring along a fine set of thrills that lead up to the main situation.

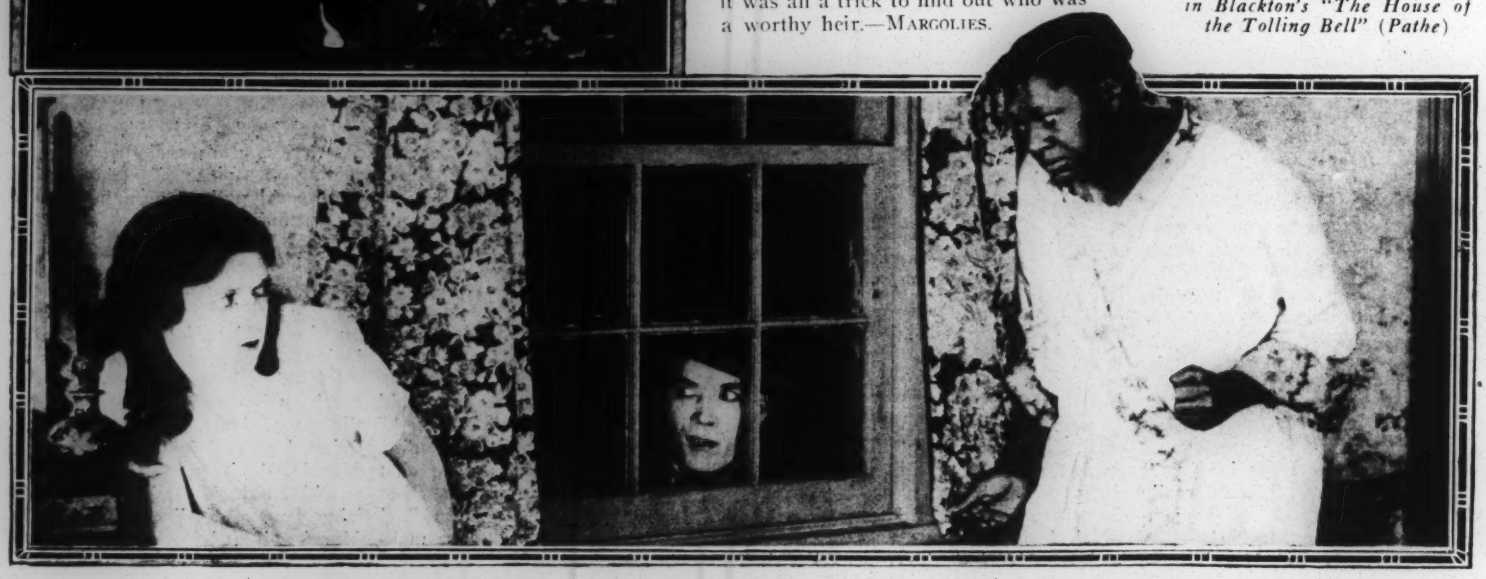
The picture has been given a vividly weird atmosphere through fine photography and careful cutting. This could have only been achieved through a director who thoroughly understands his business as an art. It is adapted from that once popular book that made many sit up late and burn the midnight oil to finish it to the last word. Anthony Cole, lives in the 'house of the tolling bell' so called because of a bell that weirdly rings.

One day the news spreads that Anthony Cole has died. Heirs from far and near came to hear the reading of the will. Among them Richard Steele, son of the dead man's daughter, and Lucy Atherton another distant relative. The provisions of the will are such that he or she who will inherit the money must live in the house for one year.

Jules, another relative wants Lucy for his own. He makes advances which the girl repulses. Later Jules tries to take Lucy away by force from the Cole mansion and a fight follows between him and Richard. Everything is set right when Anthony Cole rises from the coffin explaining it was all a trick to find out who was a worthy heir.—MARGOLIES.

Bruce Gordon and May McAvoy as the hero and heroine respectively of "The House of the Tolling Bell" (Pathe), decide to be friends

At the left, Bruce Gordon finds life in a haunted house just one succession of looking around corners



Below, May McAvoy and her companion are exactly in agreement that the man at the window is not at all welcome in Blackton's "The House of the Tolling Bell" (Pathe)

"LADY ROSE'S DAUGHTER"

Paramount Provides Elsie Ferguson with Tearful Problem

From the novel by Mrs. Humphry Ward. Scenario by Burns Mantle. Directed by Hugh Ford. Released by Paramount.

Lady Maude.....Elsie Ferguson
Her Husband.....Frank Losee
Lady Rose.....Elsie Ferguson
Julie Le Breton.....Elsie Ferguson
Captain Warkworth.....David Powell
Jacob Delafield.....Holmes E. Herbert
Lady Henry.....Ida Waterman
War Minister.....Warren Cook

Only a thoroughbred of queenly Elsie Ferguson's type could lend conviction and sincerity to the role of "Lady Rose's Daughter," for the average feminine would never have the innate resourcefulness to cope with the three-cornered problem that confronts Lady Rose's daughter, Julie LeBreton, when her mother died and left her with the parting words "fight with all your strength to overcome the unhappy heritage your mother is leaving you."

The overcoming finds its inception in a determination to live down the stigma that had resulted from the "free love" inclinations of her maternal grandmother and passed on to her mother. But even the closest adherence to noble ideals does not save Julie LeBreton from paying the penalty for her mother's sins. Valiantly, at the invitation of Lady Henry Delafield, Julie goes back to the scenes of her grandmother's and mother's opulent youth as secretary to Lady Delafield, who believes it her sacred but cold duty to save Julie from wayward tendencies.

The going back only lays Julie open to suspicion and slander, and the third generation reaps the "wild oats" of the first and second generation, but emerges at last triumphant, after draining the cup of unkindness to the dregs, as the wife of Lord Delafield, who proposes a hundred times in spite of "everything."

The cast, as a whole, is a notably good one, the work of Holmes B. Herbert, as Jacob Delafield, who had the courage of his convictions, carrying the appeal of manliness and nobility.

ELITA.

Above, Elsie Ferguson as Lady Maude receives her wrap from the hands of a beau of the day in "Lady Rose's Daughter" (Paramount)

Above, right, Miss Ferguson as Lady Rose, the daughter of Lady Maude, knocks at the door with great anxiety

At the top of the page, Miss Ferguson as Julie Le Breton, the granddaughter of Lady Maude and the daughter of Lady Rose

At the right, Lady Rose refuses the "cup that cheers," though she needs something to steady her nerves, it would seem

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 45th St., New York.*

"LITTLE MISS REBELLION"

Dorothy Gish in Amusing Paramount Picture

Adapted by Wells Hastings from a story by Harry Carr. Directed by George Fawcett. Released by Paramount.

The Grand Duchess Marie Louise ..... Dorothy Gish
Sergeant Richard Ellis.... Ralph Graves
Colonel Moro..... George Seigman
Stephen..... Riley Hatch
Lady-in-Waiting..... Marie Burke

A Paramount presentation "Little Miss Rebellion," holds forth at the Rialto this week with Dorothy Gish in the featured role of the little Grand Duchess Marie Louise. The picture directed by George Fawcett is well spattered with comedy due to the fact that Dorothy prefers to be a little "Tomboy" rather than a little duchess, especially so when she makes the acquaintance of some American doughboys who are camped in the vicinity of the palace.

Thinking her to be an employee in the palace they invite here to play ball with them one fine day and everything is going fine until dainty Marie Louise stops one with her eye.

Ralph Graves, alias Sergeant Richard Ellis, one of the doughboys, makes it his business to see her occasionally after the first chance meeting and incidentally instructs her in the art of gum-chewing. They become first class sweethearts

In the meantime the Bolsheviki are plotting her overthrow and uttering all sorts of threats at their secret meeting places. Eventually they succeed in forcing Marie Louise to give up the throne and escape for her life.

She flees to America and takes employment in a restaurant, tossing pancakes on the griddle. Dick Ellis, now in civilians, sees her while passing the window and is most overcome at the sight of his little duchess flinging "hots" carelessly about. Thereafter she becomes less and less efficient in her tossing with her mind elsewhere and is finally discharged but does not remain idle for long as she and Dick soon contract a happy marriage.

JOVIE.

Dorothy Gish as the madcap heroine of "Little Miss Rebellion" (Paramount) doesn't have to read books in order to find excitement. Her daily life is enough

At the right is a sample of the way ladies of the royal blood are made prisoners and how they react to it. Even in spite of a snappy salute, Dorothy Gish clenches her royal fists with rage

(Below left) Dorothy Gish having heard a lot of talk about crops, tries to make good use of hers

(Below right) And when all is said and done, even royalty enjoys a comfortable bed and a bite to eat

"FROM NOW ON"

Fox Presents George Walsh in Underworld Melodrama

Adapted by R. A. Walsh from a story by Frank L. Packard. Directed by R. A. Walsh. Released by Fox.

Dave Henderson.....George Walsh
Teresa Capriano.....Regina Quinn
Capriano.....Mario Majeroni
Booky Sharvan.....Paul Everton
Martin Tydeman.....J. A. Marcus
Detective Barjan.....Tom Walsh
Tony Lomazzi.....Cessare Gravina
Millman.....Robert Byrd

For those who are in seach of melodrama packed full of thrills and suspense, George Walsh's latest Fox feature, "From Now On" can be heartily recommended. Walsh gets into all sorts of scrapes and gets out again by the narrowest possible margin, fights his way and finally wins out against heavy odds. Up to the very end there is a degree of uncertainty as to how things will eventually straighten themselves out, and consequently there is no temptation to let attention wander.

The story is laid almost exclusively in the underworld and concerns the efforts of Dave Henderson to regain the money that has been stolen from him by crooks. He is a young man of a stubborn turn of mind who much prefers to do things his own way rather than letting them be done in a slower but safer manner. So when he sees an opportunity to steal his own money from one of the crooks, he does so, and gets sent to prison for five years for doing it.

He has managed to hide the money, however, so that it cannot be found. In prison he confides its hiding place to a friend who is to be released shortly, and when he finishes serving his term he goes to the appointed place and regains the money. It is not so easy to evade the gangsters who trail him when he leaves prison, and after he has the money things are still pretty strenuous.

At the request of an old prisoner whom he has befriended he takes refuge with an invalid Italian bomb maker who helps him elude his pursuers only for the sake of eventually killing him and getting the money himself. He sets a trap for Dave which is only saved from performing its mission and wiping the young hero off the map by the intervention of the old bomb maker's daughter. She follows as soon as she discovers that her father has been treasonable, and through her efforts Dave escapes death.

But when he awakes from the effects of a drug which has been secretly administered to him, he finds that his money has again been stolen, and he is aroused once more for battle. An exciting duel follows between Dave and his old enemy, a duel made doubly thrilling by the fact that Dave's gun has been unloaded without his knowledge. The little Italian girl, however, knows what the conditions are, and steps between the two, receiving a wound herself.

A chase then gets in motion with Dave's old enemy as the pursued and one Billy Martin, as the pursuer. Billy has long been on his track to avenge a wrong he has done to Billy's sister. At last he gets him into a secluded lumber yard and there metes out vengeance.

Thus Dave's last enemy is removed from his life, and things bid fair to be happy for him and his little Italian sweetheart forever and ever. Happiness is really more than Dave deserves, for a more foolhardy and bullheaded hero never trod the celluloid, but everybody is glad when he gets it, for he has led a wild and hectic life, and is entitled to a little peace.

Most of the work rests with Walsh himself and he is as usual a sympathetic hero. The others in the cast however render good assistance.

KELLEY.

Above, George Walsh, who as the fearless hero of "From Now On," his latest photoplay thriller for Fox, goes through an even more trying ordeal of fights and acrobatics than usual

Below left, Regina Quinn as Teresa Capriano, pays a visit to the prison and sees Dave Henderson (George Walsh) for the first time

Below right, George Walsh gets a nasty look from his crooked companion, and all on account of the contents of the leather bag that is passing between them

Do You Want to Get in the Movies? Write DRAMATIC MIRROR, *133 W. 44th St., New York.*

"OVER THE HILL TO THE POORHOUSE"

William Fox Makes Bully Film of Famous Poem

Produced by William Fox. Scenario by Paul H. Sloane. Adapted from the famous poem by Will Carleton. Directed by Harry Millarde. Released by Fox.

Ma Benton	Mary Carr
Dad Benton	William Welch
Isaac	Sheridan Tansey / Noel Tearle
Thomas	Stephen Carr / John Dwyer
John	Jerry Devine / John Walker
Charles	James Sheldon / Wallace Ray
Rebecca	Rosemary Carr / Phyllis Diller
Susan	Mary Beth Carr / Louella Carr
Isabella Stronk	Vivienne Osborne
Agulutia	Dorothy Allen
Lucy	Edna Murphy

If there are flaws in the film production of "Over the Hill to the Poorhouse" they are lost to view quickly in the summing of the true worth of this splendid picture. It teaches a great moral and the story in tense dramatic fashion carries a lesson to the youth of this great land.

It's an American story. It fairly teems with wholesome humor and comedy injected by the actions of children, both at home, at play and in the schoolroom. In these pranks and in the early stages of the picture, a lad named Jerry Devine does some remarkable work.

In "Over the Hill to the Poorhouse" mother—God bless her—is the dominating figure and your heart goes right out to her in all her trouble.

Great praise is due Mary Carr as the mother. She is wonderful and does some splendid, effective acting throughout. John Walker is fine also.

William Welch is excellent as the father while Noel Tearle is natural and effective. VANCE.

At the left, Vivienne Osborne gives the necessary touch of romance to "Over the Hill to the Poorhouse" (Fox)

(Below) Mother has to hear the troubles of all her brood of youngsters and even the dog joins in the family council

(Below, insert) Like old friends, old love is also the best. At least so Mary Carr and William Welch discover

Mary Carr as the heroine of Fox's "Over the Hill to the Poorhouse"

THE WEEK'S BROADWAY PICTURE SHOWS

Constance Talmadge at the Strand—"Earthbound" Now at the Capitol—The Rivoli Has William Hart—Dorothy Gish Feature at the Rialto

THE STRAND

Light Program Gives Complete Satisfaction to All

The program at the Strand as a whole carries no grim tale of tragedy or any musical substance that seems dull or commonplace, with the audience Sunday evening leaving the house in an amiable frame of mind.

The film feature has *Constance Talmadge* appearing in a First National subject, "Good References" that appeared to be conceived for laughing purposes more than anything else. As *Miss Talmadge* is a huge favorite among the screen fans it is only natural to assume that the Strand always does big business when her name is flashed as the current attraction.

(1) offers the Strand Orchestra in selections from "La Boheme" (*Puccini*), with *Carl Edouarde* wielding the baton in masterly direction. When *Edouarde* is not leading the Strand musicians *Francis W. Sutherland* is, so between the two the Strand clientele is always assured of excellent music.

(2) brings some late and interesting views from all parts of the world in The Strand Topical Review, Managing Director *Joseph L. Plunkett* showing good taste in his selection of the best scenes from the divers camera weeklies.

(3) is devoted to what is programmed as "The Strand Opera-Scope." A feature is a duet from "Cavalleria Rusticana" (*Mascagni*) which was beautifully sung in harmonious style by *Raoul Romito*, tenor, and *Margaret Marlboro*, soprano. This number was enthusiastically received.

(4) is the *Constance Talmadge* film. It contains a romantic story laid amid a new line of comedy that appeals and entertains.

(5) is a vocal solo by *Estelle Carey*, soprano, who brings out the fulsome sweet tones of her fine voice in "My Hero" taken from the opera, "The Chocolate Soldier" (*Strauss*). *Miss Carey* made a splendid impression and received much applause.

(6) was a film comedy, "Nonsense" which is one of *E. W. Hammons'* productions that is distributed by the Educational Film Corporation.

(7) was the organ solo "Finlanda" (*Sibelius*) that proved an enjoyable feature.

VANCE.

* * *

THE CAPITOL

Excellent Musical Setting for Goldwyn's Big Feature "Earthbound"

In the musical program arranged to accompany the presentation of "Earthbound," the standard of excellence in selection and execution established by the previous week is easily maintained.

The famous story of Basil King needs hardly more comment than was accorded it during its early run at the Astor Theater. "Earthbound" stands out as one of the most remarkable achievements of the celluloid drama in acting, in direction, in photography and in production. *Wyndham Standing, Noami Childers, Billie Cotton, Mahlon Hamilton, Flora Ravelles, Alec Francis, Lawson Butt* and *Kate Lester* play the leading roles.

Ruled by the creed "No God, no sin, no future life," four lives are shattered and then recreated by the love and faith which finally releases the "Earthbound" spirit and brings the true meaning of life to those left behind.

As a prologue to "Earthbound," *Helen Wallace* sings Gounod's *Ave Maria* in a voice of beauty and quality. Encouraged by the success of the Kol Nidre number during the previous week, a Festival Choral is sung by *Bertram Peacock* and an octette of male voices in appreciation of Yom Kippur.

The first two movements, *Andante* and *Allegro Marziale* of Tchaikowsky's moving Symphony Pathetique is rendered by the Capitol Orchestra under the direction of *Erno Rapee* in a worthy manner. A charming ballet solo danced to the music of *Voices of Spring* by Strauss, is done by *Mlle. Gambarelli.*

A perilous moment in the J. Stuart Blackton feature "The House of the Tolling Bell" (Pathe)

An interesting pictorial tour showing the Glacier National Park's natural beauties and news weekly including as a special feature the droll humor of Will Rogers' "Illiterate Digest" set to an appropriate musical score, complete the program.

MARSHALL.

* * *

THE RIVOLI

William Hart in "The Cradle of Courage" Feature of Notable Bill

Those who have wondered whether *William S. Hart* could play any role so well as he plays wild western characters will find that question convincingly answered by *Hart's* three-cornered role in "The Cradle of Courage," now being shown at the Rivoli. He plays the part of an ex-crook, of San Francisco's underworld, who after having served with the Army in France, and learning the meaning of true courage, finds himself back in America, stranded and tempted to go back to the old life.

But possessing the courage that the conflict of Flanders has so deeply burned into his soul "Square" finds it easier to go straight than crooked.

"The Dance of the Hours," from "La Gioconda," is this week's overture offering. The program gives a brief synopsis of the opera that enables the audience to better understand and appreciate the lovely themes of the melody.

Quite international in theme is the Rivoli Pictorial, taking one from the scenes of the recent Wall Street tragedy to the more peaceful happenings surrounding the visit of the American "Knights of Columbus" to Pope Benedict XV; from thence to Ireland's political storm center and back to America, to get a glimpse of the Danish Girl Scouts who walked around the world, the negro voters of America greeting Senator Harding, an auto race to Pike's Park, hurdle jumping autos, Mrs. Sessons, the 101-year old lady who took an air flight, x-rays of our anatomy and cartoons by Marcus, of the N. Y. Times.

Roses of Picardy, an illustrated song number, produced by the New School of Opera and Ensemble, is both pleasing to the eye and ear—a quartette of four feminine voices and a baritone singing the *Roses of Picardy* in a manner that wins hearty applause.

Mutt and Jeff contribute some side-splitting comedy in a film, entitled "The Tailor Shop" a trouser-losing farce, while *Mr.* and *Mrs. Carter DeHaven* provide a brimming measure of wholesome fun in the Paramount-DeHaven comedy "Kids is Kids."

A novel touch is given the program by a musical descriptive, "A Hunt in the Black Forest," which like the overture, was doubly appreciated because of the management's admirable thoughtfulness in including a story of the descriptive.

ELITA.

* * *

THE RIALTO

Dorothy Gish Picture Features Very Entertaining Program

Featured this week at the Rialto is *Dorothy Gish* in "Little Miss Rebellion." *Dorothy* is decidedly comical in the character of a little duchess, whom she would rather not be—at least after she meets a bunch of American doughboys who are encamped near the palace. She prefers to get out and play ball and chew gum with the boys and once, while at bat, unfortunately gets her optic in the way of the approaching horsehide and immediately annexes a "shiner" to her physiognomy. She proudly points to the discolored peeper on her return to the palace and explains to her lady-in-waiting that a title may be wished on a person but you have to *earn* a blackeye. Incidentally it proves to be doughboy first, last and for all time with *Dorothy* who escapes her royal surroundings and comes to settle down in New York.

Miss Gish is never less than amusing and in her present vehicle there is the ever entertaining element of romance to serve as an additional reason for interest.

The peppy overture, "William Tell," played by the Rialto orchestra served to put the audience in humor for a trip through the clouds, which occurred during the news reel of the Rialto Magazine. A balloon at Pisa, Italy, rises over the islands for a trip De Luxe. The passengers are served luncheon and tea while sailing high in the air. Other news items shown were the King and Queen of Belgium departing on a Brazilian battleship for South America as guests of that government, the reception at Washington to Dr. Porras, President-elect of Panama, Gov. Smith opening the annual Mardi Gras at Coney Island and several more as interesting.

Mary Fabian, soprano, sings *Down in the Forest*, prettily and seemingly with very little effort.

Franz Lehar's popular "Count of Luxembourg" was rendered by the Rialto orchestra and needless to say, was well received.

The Paramount-Mack comedy "Don't Weaken" loosened up some reserve chuckles. As in the majority of the comedies it's a survival of the fittest after a series of slugfests to get the characters acquainted with one another. This one started in dancing school but ended inside the ropes when the master of terpsichore, who had been flirting with a female guest at a society boxing match, got in the way of five bent digits being flung carelessly about by her husband—and my, how the stars went by!

John Priest brought the bill to a close with the usual organ selection playing *Kamenoi Ostrow* by Rubenstein.

JOVIE.

!Do You Want to Get in the Movies! Write DRAMATIC MIRROR, 133 W. 44th St., New York.

Keeping Fit

At the left, Alice Terry feels that the most important thing for her to do in order to be perfectly fit to be the leading woman in Metro's production of "The Four Horsemen of the Apocalypse" is to familiarize herself with the novel from which the picture has been adapted

At the bottom of the page, Buster Keaton is showing his new leading woman, Sybil Sealey, to Fatty Arbuckle, and after due deliberation Fatty pronounces her a complete success. So when Metro releases the Keaton comedies Miss Sealey will be in the thick of the laughs

Below, William Russell, star of American Film Company's "Slam-Bang Jim," has to keep his biceps in order so he can live up to the title of his picture

(Above) Marshall Neilan beseeches Marjorie Daw, leading lady in "Don't Ever Marry" (First National) to lay off the fancy food. (At the right) May Allison's newest Metro picture is "Are All Men Alike?" Consequently Miss Allison feels that if she can handle one of them she can handle them all

Little Trips to Los Angeles Studios

WITH RAY DAVIDSON

Fatty Arbuckle's Car Has Competition—Honeymooner Returns—New Directors for Sunshine Comedies—Busy Times in Goldwyn's Scenario Department These Days

LOIS WILSON, who will play the leading feminine role in *William DeMille's* production of Sir J. M. Barrie's "What Every Woman Knows," has been engaged under a five-year contract to play leading parts in Paramount pictures.

Director George D. Baker and the *Marion Davies* company who made exteriors for "Buried Treasure" off the coast of California and Mexico, have returned East, leaving Miss Davies, to make exteriors for another production. For modern sea scenes John D. Spreckels lent *Miss Davies* his steel yacht, the *Venetia*, which is said to have won the gold star for sinking submarines during the late World War.

Following an extensive

Vacation and Honeymoon

subsequent to her marriage to *Frank M. Dazey*, widely-known author, *Agnes Christine Johnston*, who achieved fame as the scenarist of a number of *Charles Ray* and *Douglas MacLean* successes, has returned to the *Thomas H. Ince* Studios where she will immediately undertake the writing of several stories for forthcoming productions.

Wanda Hawley will have a three week's rest on completing her current picture. She expects to spend most of her vacation in Seattle, Washington, her old home town, visiting friends and relatives.

The Billie West Productions Company has completed its initial comedy, "A Bashful Romeo," and is now located in the *Francis Ford* studio on Sunset Boulevard.

Alice Lake has returned to the Metro studio after a three weeks' vacation, following the completion of "Body and Soul," her latest picture.

Cullen Landis and *Raymond Hatton*

Have Become Adepts

at a new sport since they have been appearing in the screen version of "Bunty Pulls the Strings," which is being made now at the Goldwyn studio. It is pitching horseshoes and while a number of the company are good players, *Landis* and *Hatton* far outstrip all the others. In fact so sure are they that they have challenged all comers for the championship.

The Fox Sunshine Comedies have been augmented to the extent of acquiring

Three New Directors

They are *Harry Williams*, *Melville W. Brown*, and *James Davis*, each of whom comes to the Fox organization with many years experience in the comedy directing line.

Harry Williams—who, besides directing, writes scenarios—has been connected with comedies almost from the beginning of his screen work, having first written and later directed a number of short reel subjects for Triangle.

Robert Brunton's big special feature, from the novel by Frances Nimmo Greene, "The Devil to Pay," has been completed in Los Angeles. It will be distributed by Pathe Exchange, Inc. The cast is headed by *Roy Stewart*, *Cullen Grant* and *Fritzie Brunette*.

Melville W. Brown entered motion pictures as a scenario writer for Triangle. He has written for leading screen comedies including Chaplin. Previous to being signed by Fox he was directing Montgomery and Rock.

With the completion of "The Second Latchkey," under the direction of *Edwin Carewe*, *Katherine MacDonald* is now

Busily Engaged

in reading a number of stories with a view to selecting her next vehicle.

This is the busy season for the continuity writers on Goldwyn's West Coast scenario staff. *J. G. Hawks*, head of the department, and *Abraham Lehr*, vice president in charge of production, have assigned *Elmer Rice*, author of the two successful dramas, "On Trial" and "For the Defense," to write the continuity for *Maurice Maeterlinck's*

First Original Story

written directly for the screen. This story has been given the working title of "The Power of God." The famous Belgian dramatist is under contract to write one original scenario a year for Goldwyn.

Louis Sherwin, erstwhile dramatic critic, is preparing continuity on *Gertrude Atherton's* first original screen story written for Goldwyn. It has been given the title of "Noblesse Oblige" and the Eminent Author is now putting the finishing touches to her scenario at the studio and conferring with *Mr. Sherwin* about the continuity.

Edfrid Bingham, who prepared the continuity for Basil King's "Earthbound," is now performing a like task for Irvin S. Cobb's "Boys Will Be Boys" which was adapted for the stage by Charles O'Brien Kennedy. Will Rogers will have the role which Harry Beresford created on the speaking stage. Clarence G. Badger will direct the production.

Reginald Barker this week finished the taking of "Bunty Pulls the Strings" in which *Leatrice Joy* has the principal role. *Frank Lloyd's* featured production of "The Great Lover"

Will Soon Be Ready

to ship to the home office. *Mason N. Litson* has finished photographing the eighth of the Booth Tarkington Edgar stories and *Victor Schertzinger* is getting well under way with "The Concert" which he is directing while *Mabel Normand* is on her vacation. *Lydia Yeamans Titus* has been added to the cast of "The Concert."

Bessie Love is still uncertain when she will begin work on Dickens' "Old Curiosity Shop." In her home in Laurel Canyon, Los Angeles, she is resting and playing and trying to forget that there is such a thing as a studio or a hot September day.

Gertrude Atherton "knocks off" work at tea time every day out at Goldwyn's. She slips the cover on her typewriter and then she lights the samovar and soon she has tea ready for all who drop in. And more and more they "drop." In fact Mrs. Atherton's tea hour is by way of becoming something of an institution at the studio. There is much

A close-up of the cast in "A Light Woman" at the special ostrich egg dinner at the American Film Company studio

Talk of Books

and literature and plays—how could it be othewise with *Gouverneur Morris*, *Clayton Hamilton*, *Louis Sherwin*, *Rupert Hughes*, *Charles Kenyon* and other writers gathered around the steaming samovar?

Irene Rich is thinking of asking for another dressing room at the Goldwyn studio in Culver City. She says it will be necessary to have two rooms in which to keep her collection of horseshoes. Almost every inch of the wall in her present dressing room is hung with the horseshoes which

She Has Found

and which she keeps. It is for one hobby. Of course she thinks they bring good luck, but in addition to that she says that some day her collection will be put on exhibition as having been worn by an extinct and prehistoric animal.

Johnny Jones, *Lucille Ricksen* and *Buddy Messenger* are keeping right on at their work (only it is very like play) of making the Edgar Comedies which *Booth Tarkington* wrote for the Goldwyn company. But despite that, these are school days for them, also. The California law requires that children must spend

Four Hours a Day

in school, and to quote the Gilbert and Sullivan song "the rule applies to everyone." To make it more convenient, a school room has been fitted up right in the studio grounds for the children and *Sally M. Spencer*, a regular member of the Los Angeles teaching staff, is the teacher.

A visitor at Maurice Tourneur's studio saw "The Last of the Mohicans" being made with red-coated soldiers, and right away remarked: "Oh, they are doing a Northwest mounted police story, aren't they?" Everybody at Tourneur's is whistling Indian Melodies these days. The two popular airs are "Hiawatha" and "Land of the Sky Blue Water."

Barbara Bedford, *Maurice Tourneur's* "find," who is playing in "The Last of the Mohicans" is a willowy young woman, dark of hair and eye, and quite sedate in manner. She met a fan at the studio who later wrote her, enclosing a few lines with the remark that she was glad *Barbara* was of another type. Here is her poem, which she calls:

The Ingenue

Masses of curls, rippling and falling,
Eyes wistful and blue,
Scarlet lips parted revealing
Pearls not a few.

Cheeks like the first flush of morning,
Soft like the breast of the swan,
Voice like the wind thro the tree tops
In the cool hours of dawn.

Flirting, deceiving, coquetting,
Never alone,
Listening, laughing, forgetting—
Nobody Home! —J. B.

SCREEN NEWS OF THE WEEK

PAUL BRUNET NOW HEAD OF PATHE EXCHANGE, INC.

Succeeds Charles Pathe, as President—Brunet Has Big Prospects in the Making

PAUL BRUNET, for the last two years vice-president and general manager of Pathe Exchange, Inc., at a meeting of the Board of Directors on Monday last was elected to the presidency on the retirement of Charles Pathe, founder of the international organizations, whose activities reach into every country of the globe. The new president is now conceded to be one of the world authorities on the motion picture, having made an intensive study of the subject, from the commercial, financial and artistic angles, ever since his coming in this country. His long training as a financier meets the big problems of the organization now that it is about to take on new and tremendously widened responsibilities and affiliations.

Mr. Brunet recently returned from a visit to Europe, where he was a large factor in dealing with the affairs of Pathe in many lands. And during this period he and Mr. Charles journeyed from France to England to be special guests at a dinner given by Lord Beaverbrook, whose interest in the motion picture is not limited to the United Kingdom. It is

Not Unlikely

that the visit to England may be productive of notable development in other directions, and Mr. Brunet promises that later on a comprehensive statement concerning Pathe Exchange, Inc., will be made public.

The world business of Pathe has grown to such exacting proportions that Mr. Charles Pathe, who has given to it years of unremitting labor, and has lived to see it grow to such impressive proportions, feels that the work should be carried forward with the vigor, enthusiasm and vision of a younger man in thorough understanding and sympathy with the spirit of the founder. He knows that he has such a man. So it was that when Mr. Brunet returned to this country, among other important documents, he had the resignation of Mr. Pathe as president and a recommendation to the directors that Mr. Brunet be selected to succeed him. This was done at Monday's meeting of the full board, consisting of Paul Fuller, of Coudert Brothers; Edmund C. Lynch, of Merrill, Lynch & Co.; Lewis Innerarity,

Secretary of Pathe

Exchange, Inc.; Elmer Pearson, director of exchanges; Arthur Rousseau, export manager, and G. L. Chanier, general superintendent of factories.

Mr. Brunet announced that all of the policies of Mr. Pathe

Would Be Carried Out

and carefully planned provision had been made for every possible phase of expansion and of new association.

In the personality of the man at the head of the Pathe organization, Paul Brunet, is found the spirit of splendid confidence, of devotion to the ideals of the highest business principles, and of dignified courtesy which permeates the entire production, executive, and sales force. Great corporations are said to deeply reflect the nature of the leader and with the Pathe company this is more than a belief. It is a certainty. His boundless energy and his limitless faith in the future of his work radiate these feelings of Mr. Brunet throughout the vast organization covering the world.

Mr. Brunet was born and educated in Paris, and early in life began operations on the Paris Bourse. His activities covered a period of twenty-two years, and in that time he became known as one of the solid men of vision and constructive ability. He came to the United States six years ago to join the Eclectic Film Company, which, at that time, distributed Pathe's product. He later became comptroller for the Pathe Exchange in the United States.

In this work for Pathe his vast experience in French commercial circles at a time when France was the leading nation of bankers in the world, counted heavily. His efforts resulted in the establishment of an accounting system that has

Become a Model

for the industry. He also devoted himself to the organization of the company's sales organization with remarkable results.

In March, 1918, he was elected vice-president and general manager of the Pathe Exchange, and, under his guiding influence and impelling enthusiasm, all Pathe records have been broken. On the second anniversary of his accession to office, the sales force organized March, 1920, as Brunet Month, and the result of this loyal enthusiastic effort was the breaking of all records for a single month's business in the history of the Pathe organization.

Work of the character shown by Mr. Brunet could not

Fail to Attract

attention far beyond the borders of this country, and he was honored by being selected as administrateur of Pathe Cinema, Ltd., of Paris, the great international motion picture organization. He was the only vice-president of the Pathe Exchange in the United States to be accorded this unusual recognition. He is also a director in the English corporation, Pathe, Limited.

With all his devotion to business Mr. Brunet has found time to be among those patriotically devoted to cementing the century old friendship of the United States and France. He was recently elected to the Board of Governors of the Franco-American Board of Commerce and Industry. During the war he recognized the great value of the motion picture industry, and he devoted his every effort to assisting the United States Government in every way.

HELEN FLINT
who plays the girl in Harry Levey's production of "Uncle Sam of Freedom Ridge"

In "In Men's Eyes"

The last scenes have been taken for "In Men's Eyes", the screen version of the E. Phillips Oppenheim novel, "Jeanne of the Marshes," which Dorothy Dalton made for Paramount under the direction of Frank Reicher.

The supporting cast headed by Fredrik Vogeding, includes Julia Swayne Gordon, William P. Carleton, Kempton Greene, Lewis Broughton, and Gladys Valerie.

* * *

New O'Brien Picture

The latest Selznick picture starring Eugene O'Brien, "The Wonderful Chance," will be released this month. H. H. Van Loan is the author of the story, and in the cast are Martha Mansfield, Ida Darling, Warren Cook, Joseph Flanagan, Tom Blake, and Rudolph De Valentino.

* * *

In "Who Am I?"

"Who Am I?" a National production directed by Henry Kolker, is undergoing the editing and cutting process at the Selznick Fort Lee studios. Claire Anderson plays the leading feminine role and the other members of the cast include Niles Welch, Gertrude Astor, George Pierlot, Josef Swickard and Otto Hoffman.

* * *

Change Film Title

Doraldina's first starring feature for Metro has been retitled "But Yet a Woman." It was formerly called "The Passion Fruit." In the supporting cast are Edward Earle, Sidney Bracy, Stuart Holmes, Florence Turner and William Bainbridge. Douglas Gerrard is the director.

* * *

MacLean Rehearsing

Shadow rehearsals on Douglas MacLean's latest Thomas H. Ince starring vehicle, "One a Minute," have been started at the Thomas H. Ince Studios under the direction of Jack Nelson. Madge Bellamy has been cast in the leading feminine role.

* * *

De Haven Comedies

Carter De Haven has signed a contract with First National for a series of comedies starring Mrs. De Haven and himself, following the enthusiastic reception of "Twin Beds" by the releasing organization.

IS THAT SO!

John Sainpolis will return to New York from California as soon as he completes his work in "The Four Horsemen of the Apocalypse" for Metro, to appear in a role in the revival of "The Return of Peter Grimm," with David Warfield.

Lois Wilson and *Conrad Nagel* will play the leading roles in "What Every Woman Knows," Sir James M. Barrie's play which William De Mille is to produce for Paramount.

Lucy Cotton has been chosen to fill the feminine leading role opposite *George Arliss*, in "The Devil."

Fritz Leiber, well-known Shakespearian actor, is cast for a leading part in a forthcoming Fox spectacle.

Clyde Cook, who left the New York Hippodrome to make a series of special comedies for William Fox, has completed his second film.

Gladden James has been engaged to play in "The Road of Ambition," the Selznick feature starring *Conway Tearle*.

Norma, Constance and *Natalie Talmadge*, with their mother and *Joseph M. Schenck*, President of the two Talmadge Companies, have left Paris, where they have been stopping at the Crillon Hotel, and are now in Italy. They are leaving for Spain next week, and will then visit Biarritz and England, returning to New York on October 2.

Mae Murray, who, with her husband *Robert Leonard*, has been spending the summer in Europe, returned last week on the Olympic.

Thomas Meighan, Paramount star, and *Director Tom Forman* left Hollywood Saturday for New York where the former will work in a new picture, the title of which is as yet unannounced, under Mr. Forman's direction.

Gareth Hughes will have the title role in "Sentimental Tommy," the J. M. Barrie play which John S. Robertson will produce shortly for Paramount at the new Long Island studio of Famous Players-Lasky.

Ward Crane will play the lead opposite *Constance Binney* in her newest Realart picture, "Something Different" which is now being filmed.

Bebe Daniels, the Realart star has finished her first starring picture, "You Never Can Tell" and has started work on her second picture, "Oh, Lady, Lady" adapted from the play by Guy Bolton and P. G. Wodehouse.

Constance Binney has just returned from Cuba where exteriors for her next Realart picture, "Something Different" were taken.

* * *

Sequel to "The Texan"

A sequel to "The Texan" is coming to the screen. James B. Hendryx' novel was found so adaptable for film purposes, and Tom Mix fitted so well into the part of Tex Benton, that William Fox decided to produce "Prairie Flowers", by the same author and following the fortunes of the same set of characters.

Gloria Hope, Robert Walker, Charles K. French, Sid Jordon, Kathleen O'Conor, Harry Dunkinson and Billy Elmer are in the supporting cast.

SCREEN NEWS OF THE WEEK

CHAPPLE WILL PRODUCE FILMS

Magazine Writer to Make Series of Two-Reelers

Joe Mitchell Chapple, magazine writer, plans to give to the screen the same type of stories that he has provided for his reading public. A "Heart Throbs" producing company has been formed with such men as William Wrigley and Lord Leaverholm to make the pictures.

In pursuance of this policy, a series of twenty-six two-reelers will be made embodying old-fashioned themes dear to the heart of the multitude. Lorraine Harding will be the heroine of the series. The first of the series is already under way and is a version of "Annabelle Lee," which will be followed by "Little Boy Blue," "The Barefoot Boy" and "The House by the Side of the Road."

The cast which will appear in "Annabelle Lee" is headed by Lorraine Harding as Annabelle, and also includes Florida Kingsley, Tom Guise, Dick Travers and Ben Grauer.

• • •

Holubar Film Nearly Ready

Allen Holubar's latest production is nearly completed. It is entitled "Man, Woman and Marriage," and Dorothy Phillips plays the leading feminine role with James Kirkwood in support of the star. The story requires scenes depicting dramatic action in the stone age, the Roman days of splendour that preceded the fall, the mediaeval period and the present day.

• • •

In Betty Compson Film

The cast which appears in support of Betty Compson in her first starring production, "Prisoners of Love," which is scheduled for Fall release by Goldwyn, is made up of Roy Stewart, Emory Johnson, Ralph Lewis, Claire McDowell, Clara Horton, Walter Miller, Betty Schade, Betty Linley and Arnold Gregg.

• • •

"Ladies Must Live" Ready

George Loane Tucker has completed final editing of "Ladies Must Live," his second independent production for Mayflower. The story is adapted from Alice Duer Miller's novel. The cast includes Betty Compson, Mahlon Hamilton and Robert Ellis.

Film in Madison Sq. Garden

"Headin' Home," a photoplay with Babe Ruth as the star, opened the Madison Square Garden last Sunday night. It is the first attraction there under Tex Rickard's control and the home run king's debut in pictures. "Headin' Home," produced by R. A. Walsh, is a village melodrama and Ruth plays the hero. It has a baseball end, of course. Ruth Taylor is the heroine. There is special music with the film by J. Tim Brymn's negro band and film and fistic stars will appear in person. Jack Dempsey will show himself and late next week Ruth will be there.

• • •

First Kendall Production

The first of the Messmore Kendall Productions has been completed and is scheduled for early release. It is entitled "The Song of the Soul," and was adapted to the screen from William J. Locke's story, "An Old World Romance." Mr. Kendall selected Vivian Martin for stellar honors in the photoplay. Fritz Leiber plays opposite her.

• • •

Lane Approves Picture

Hon. Franklin K. Lane, Secretary of the Interior and Chairman of the Americanism Committee of the Motion Picture Industry of America, has set his seal of approval on the latest picture in this series which has been produced by Pathe Exchange, Inc. It is entitled "The Land of Lafayette."

In "Godless Men"

Reginald Barker is putting the finishing touches to his new Goldwyn production, "Godless Men," on which he has been engaged with an all-star cast for months under the working title of "Black Pawl." It is a picturization of Ben Ames Williams' great sea tale, "Black Pawl." Helene Chadwick is featured in the picture. Russell Simpson, James Mason and John Bowers have important roles.

• • •

Film Star to Tour

Bruce Gordon, the young South African actor, introduced to American audiences by Commodore J. Stuart Blackton, opened on September 15, a coast to coast tour, appearing personally following the showing of "The House of the Tolling Bell," the new Blackton photo-melodrama. Gordon made his first appearance at the Nixon Theater in Philadelphia.

• • •

Metro Purchases Stories

Metro Pictures Corporation announces the purchase of two more stories. They are "Dated," by Maxwell Smith, which was published recently in The Saturday Evening Post, and "The Mother Heart," by Izola Forrester and Mann Page, an original plot for the screen.

• • • •

Riley Poem for Ray

An adaptation of James Whitcomb Riley's "The Old Swimming Hole" will provide Charles Ray with his fourth vehicle as an independent producer.

GOOD RECORD FOR FOX NEWS

Is First on Scene of Wall Street Explosion

Exactly one minute after the great explosion occurred that killed thirty-three persons and injured hundreds in Wall Street, Fox News received the information. In three minutes the emergency truck containing two cameramen and a news director was speeding to the scene of action. The four miles from the studio to Wall Street were covered in quick time, and precisely twenty minutes from the time the bomb exploded Fox News was photographing.

Upon completion of this work the films were rushed to the laboratories where a special addition to the regular Fox News issue was made in record breaking time. These prints, about three hundred feet in length, were immediately rushed to theaters in New York City, Brooklyn and Newark, where they were shown to patrons before many people that were in Wall Street at the time of the accident had arrived home. Fox News was the first news reel to be on the job.

• • •

Ruth Loses Suit

Babe Ruth has lost an injunction suit to prevent the Educational Film Corporation from displaying pictures of himself in baseball games. He also lost the hope of $1,000,000 damages for the aforesaid unwelcome publicity.

The suit was brought on the grounds that Babe is a film star himself and reserves the exclusive rights to his histrionic performances. even when these transpire on the sanded diamond, but Justice Guy in Supreme Court decided a photograph or series thereof of Babe swatting a ball is a matter purely of news interest, and likely will be until the end of the season, and as such may not be restrained.

• • •

First Maeterlinck Film

The manuscript of Maeterlinck's first play written directly for the screen has arrived at the Goldwyn studios and is now being prepared for picturization. The cast has not yet been selected, but as soon as the continuity is finished a director will be chosen and the work of casting will begin.

Below, a very ardent plea in "Children of Destiny" (Republic) meets a cold response from both girl and dog

At the bottom are two reasons why Blackton's "House of the Tolling Bell" (Pathe) is a very colorful picture

At the left, Helen Jerome Eddy of in "A Light Woman" (American) makes a flight

At the right, Miss Eddy and her companion unearth a flock of ostrich eggs for dinner

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The Letters of Heloise to Her Chum

(*Continued from page* 559)

You know, Margie, these directors can't make up their minds to anything. They shoot at you once, when they hollar, "*Camera;*" and then they're just as liable to hollar: "*Cut!*" and tell you to do the same thing over and over again several times simultaneously. I think I had to cry for them eight times and four close-ups besides. I told the director after the fifth time that I had run out of tears and he said: "Go and drink a pail of water and then come back and try it." I did, Margie, but it didn't seem to do much good. You see, they take a full-length of you and sometimes what they call a bust and after that a close-up. That's when they have the camera right up to your face. I was

Scared to Death

then, as I thought this fresh director might try to get funny and blow flour out into my face, but he didn't, Margie. I guess he thought he hadn't better, as he saw I was a temperamental kid and not to be kidded with, hay Margie? Well, Margie, I had to stick around all afternoon while he sat down and thought up other positions to shoot at me from. I was patient, you know *me*, Margie!

Laying all kidding to one side, Margie, I hate all this fooling around. What I want to do is have my director give me my part and go home and learn it verbatim and then come around next morning and go right through the picture from start to finish without wasting any celluloid for retakes. Why it's a terrible expense, the way they have to take so many scenes over, Margie! I suppose, though, that some of these stars are rather thick and have to have the smaller details pounded into them.

They haven't decided on the picture yet that I am going to star in but you can bet it will be a good one, Margie. They didn't bring me out here for nothing, Margie, and you can bet

Your Last Mark

they realize they have a good bet in me and nothing to be sneered at. Just let anybody sneer at me, Margie, and Al will fix them.

Laying all kidding to one side, Margie, Al is a great guy. He is so gentile, after a fashion. Al took me to watch Robert Thornby filming "Half a Chance," a Pathe picture in which Mahlon Hamilton and Lillian Rich appear. They were shooting water scenes, Margie, and it was so educating! We went down to the beach where the bold pirate ship, the *Fremont*, was lying, a mass of wreckage. Thornby and all his assistants were in their bathing suits and the camera was set up in the water to shoot the closeups. I was so surprised to see them take a lot of retakes just like they did with me, Margie. Maybe I'm not so dumb after all, Margie!

After they got through there, Margie, we all went back to the studio where they have an enormous tank of water. You see in the picture the ship sinks at sea and they have scenes of the engine room and passageways, and staterooms, and decks, under water. So Margie, they have all these sets floating around the studio tank and then let 'em sink slowly when they start the shooting. It was marvelous, Margie, how realistic they made these scenes with everybody

Struggling Around

in the water, fighting for lifeboats, and rafts, and life-preservers, and—oh, most anything, Margie.

I suppose, Margie, you went and told Harold all about Al because in his last letter he wanted to know all about Al, Margie. Perhaps that's really the reason he goes over and sits on your front stoop, to take his vengeance out on me for trifling, as he supposes, Margie. I told Harold when I wrote him that I am *not* that kind of a girl, as he ought to know after all these years. He should have confidence in me, Margie. Al, Mr. Glumm, means absolutely nothing to me, but of course I must be nice to him because he is the company's press agent and is going to get my pictures in the paper. Some day Harold will see his terrible error and thank Al for all he will have done for me.

Al just takes me around and tries to make it as pleasant as possible for me, Margie, until I get going. I call him Al, instead of Mr. Glumm, because everybody else does. Gee whiz, Margie, I can't turn a man down cold who is going to help me in my career and get my pictures in all the papers. Oh, no, Margie, not me! I am not complaining, Margie, to what Harold said, or for your spilling of the Bostonian eggs, as I know Harold did not really complain

In His Sweet Letters

to me, but I can read between the lines, Margie, and with that and the womanly intuition of my sex I know that he is just a *little* bit sore!

Al has a swell car, Margie, and he takes me out nearly every night and we go everywhere. He has been a perfect gentleman, and you know as well, if not better, than all my girl friends in Weehauken that there can't nobody get fresh with Heloise Adair, *nee* Sniffgatz, and get away with it. That is, more than once, Margie. Of course, Margie, there are a few little things that can be overlooked, but that is a part of life, Margie. No, Margie, tell Harold to please don't think I'm trying to conceal anything from him, because I would never do that, and besides, I know that you would tell him anyway. Well, Margie, I must stop now as I have to dress for the opera. Will write you again soon, as I expect big doings, next week. Try and calm down Harold, will you?

Lovingly, HELOISE.

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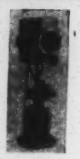

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* * *

Palais Royal

Another wayside shrine on the Gay White Way is the Palais Royal. In seasons past, cheers of clients have greeted the nightly appearance of the cabaret de luxe. This season will usher in an entirely new departure in the way of entertainment. Dorothy Dickson and Carl Hyson are to dance. It is a simple announcement in cold and unsympathetic type, but it marks one of the highest achievements in the realm of the many Palais Royal successes in the past. It is as if the designer of a great and striking poster had surrounded his central figures with so simple a background that the main theme stands forth supreme.

* * *

Moore's

On West 46th Street, over near Sixth Avenue, is Moore's Restaurant. It is one of highest-class dining rooms for the public in the city of New York. The service is of that degree of punctilious excellence, that a touring waiter, stranded in a strange place, needs but to enter a restaurant and announce to the proprietor that he is a graduate of the corps of waiters in Moore's, and he will be a given a job forthwith. To properly describe the countless pleasant surprises in the menu is an insurmountable difficulty for mere words. It would necessitate words marching in regiments, hollow squares of predicates, company fronts in battalion array of dependent clauses, and a charge of the light brigade of exclamatory phrases.

* * *

Moulin Rouge

The name of Moulin Rouge is from the Aztec, meaning "Red Indian." At the present time there are only three people in the United States who do not know the meaning, and two of those do not care the proverbial tinker's obstruction, as Brother Metcalf says. The name and title of such a place, are, however, relatively unimportant, for regular legend has grown up around the Moulin Rouge in the popular conception of the place. The general idea, among those who have not yet been a guest or guestess, is that it is wonderfully well appointed and cozy, a restful place to dine, and an equally wonderful place to dance. As a popular conception, this idea is a wonder, for it is exactly correct.

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In "MADAME X"
Capitol Grand Orchestra
Review, Scenic, News, Digest

NEW VAUDEVILLE ACTS

(*Continued from page* 550)

Bobby Bentley & Co. in New Comedy Sketch

This skit, constructed along farcical lines, looks like an old piece of property, touched up in spots and recast. It deals with the experiences of a married man who has lost $500 in a poker game and then tells his wife he has leased a new apartment with the money. He calls upon a former college chum to aid him in his difficulty, imploring the latter to allow him to utilize his apartment for the ruse. Unfortunately, however, the college friend has also been married since their last meeting and the ensuing complications lead to some rather bright situations. At the curtain the tangle is untangled and the quartet brought to a realization of conditions. The piece is well arranged, but the company lack in many details. For instance, the young lady essaying the role of the newly-wed might introduce her gown to a cleaning establishment, for a number of large spots were discernible from the rear of the house. And she might tone down in her reading, for there seemed to be no light or shade in the delivery of her lines. The finale could be reconstructed to give a better ending, although the situations resemble anti-climaxes more than mere scenes. The skit can run on the smaller list of houses, but it carries little or no possibilities for the better grade of theaters. At the Fifth Avenue in an early spot the piece did just fairly well.

WYNN.

• • •

Craig and Wadsworth Offer New Act

Two men, one a saxophone player and the other a violinist, both singers and the latter a musical dancer of the type introduced into vaudeville with the recent influx of jazz bands. An introductory number brings the pair on after which they alternate with single and double efforts, the best being a dance by the violinist to his own accompaniment. The saxophonist then renders a rather ancient Irish melody on his instrument, one that could be replaced to advantage by something more modern. The pair then proceed to "jazz" a double number, exiting to the chorus of their introductory song, apparently titled "Would You Be Satisfied?" It's a good team for a bill of the average speed and in an early spot they registered to satisfaction.

WYNN.

• • •

Janet of France and Charles Hamp in Unique Act

Janet of France, while not new to metropolitan audiences, has revamped her specialty somewhat and with Charles Hamp is introducing a unique turn in "two" with a special setting. The turn opens with Hamp at the piano, offering an introductory number in which he is supposedly demonstrating a new song over the phone to Harry Von Tilzer, music publisher. Enters Janet, a chic little French girl, full of "pep," personality and chatter. Her dialect is sparkling and her short, choppy sentences, all well arranged to lead to a comedy point, roll up one laugh after another. Janet sings, both in French and broken English. Her rendition of *Hold Me* is the feature section of the specialty and with the accompanying comedy it gathered a goodly share of applause. Hamp is a rather good-looking chap of the juvenile type and he too carries a voice that aided much in the general results. This girl brings back memories of the late Anna Held for style of work and general appearance, lacking only in that direction in so far as voice is concerned. The couple have a snappy little specialty and one that can stand up under any circumstances, regardless of the grade of time, whether "big" or "small." At the Fifth Avenue in a central spot the pair collected one of the evening's hits and well deserved it.

WYNN.

• • •

Clinton and Rooney in Songs and Dances

The sweetest one of the Rooneys, little Julia and Walter Clinton, a product of Harlem, something which he will eventually live down, have reconstructed their former song and dance turn into one of the speediest little specialties now running around the local vaudeville circuits. The entrance is quite novel, the pair coming on as burglars, going into a rather cute opening number, followed by a song and double dance. The succeeding "bit," an imitation of her brother Pat alone insures the success of the couple, for it not only earned a reception on its announcement, but Julia was amply rewarded at its conclusion by a volley of applause. Julia registers her talks with excellent precision and frequently during the routine was interrupted by spasmodic applause. Clinton's comedy song brought that division up to the expected standard and the closing double number sent the couple off to a solid hand from the crowded house. This combination not only look like sure things for a vaudeville run, but carry possibilities for production work. It would do well for some of the producing managers in search of talent to give this team a peep. They landed with a wallop at the Fifth Avenue.

WYNN.

• • •

Actor's Relative Knighted

Billy Stanley, a member of the Hippodrome cast, and formerly one of the original cast of the Fred Karno "Slum" act in which he portrayed the character of the Jew, received word this week that his brother-in-law now Sir Edward Penton, has been knighted by the King of England.

Stanley has been in America for the past 15 years, never having returned home. This is the first news he has received from abroad since his departure.

• • •

Rooney Act Off

The Rooney Sisters will not be reunited as a sister act this season as previously announced, it being originally intended to have the girls appear in a three act with Walter Clinton. The scheme was abandoned, however, when Clinton and Rooney were routed by the Keith office with their present specialty.

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—ASKME—
Where to Buy and Anything Else You Want to Know

EDWARD L. BERNAYS

ABOUT four or six weeks ago I wrote to you in care of the DRAMATIC MIRROR, asking some questions, to be answered in your department. I have looked every week in your column but up to now they have been ignored. In looking over the other questions asked I do not think my questions were of a more private nature than others that you answered. If you think so though, will you please answer them by mail? I enclose stamped and addressed envelope for purpose.

1. When will or has the photo play in which Ethel Barrymore started work in March been released?

2. Did Miss Barrymore work at filming the play "Declassee" during the summer months or did she spend the summer in England?

3. If these plays are released will there be an account of them in the DRAMATIC MIRROR?

I have always been interested in the Drew-Barrymore family and wish you would do me the favor to answer these questions, as I have been a reader of your magazine for 10 years or more, and am surely entitled to an answer as well as any others that ask you questions. Thanking you, I remain,

MISS LOUISE WAGNER,
Mott, No. Dak.
Box 270.

We are awfully sorry that the answer to your query has been so long in appearing. It was not due to a lack of interest either in your question or in the answer, but rather to a great pressure of queries which had the right of priority. I hasten to reply to you.

1. Work on the photoplay which Ethel Barrymore started work in March was, we are told, halted. The date of its release is therefore unspeakable.

2. Miss Barrymore spent a good part of the summer at East Hampton, L. I., at the home of John Drew. She will start on tour in "Declassee" on September 20th.

3. The DRAMATIC MIRROR will surely give an account of all important productions, such as those you mention.

* * *

What has happened to the Coburns? Is it true that they are in France, touring in a French version of "The Better 'Ole"? Do they always act together?

BARNEY CARROLL,
Albany, N. Y.

Mr. and Mrs. Coburn, we understand, have been busy perfecting their already nearly perfect art of comedy. They are not in France, but in New York City, lurking back of a curtain that is soon to rise on a comedy by Reginald Berkeley, "French Leave." The play is French in locale, so that may answer your question both affirmatively and negatively. They have not always acted together. But they have acted in a hundred or more dramas as co-stars. And they are still happy.

Rehearsals of the new play are now said to be under way and the chances are that the play will reach public presentation in the very near future.

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Seems to be no stoppin' this one. The public knows a good song when it hears one and the public picked this like it picks all my songs! Thank you one and all.

F.J.A. Forster

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